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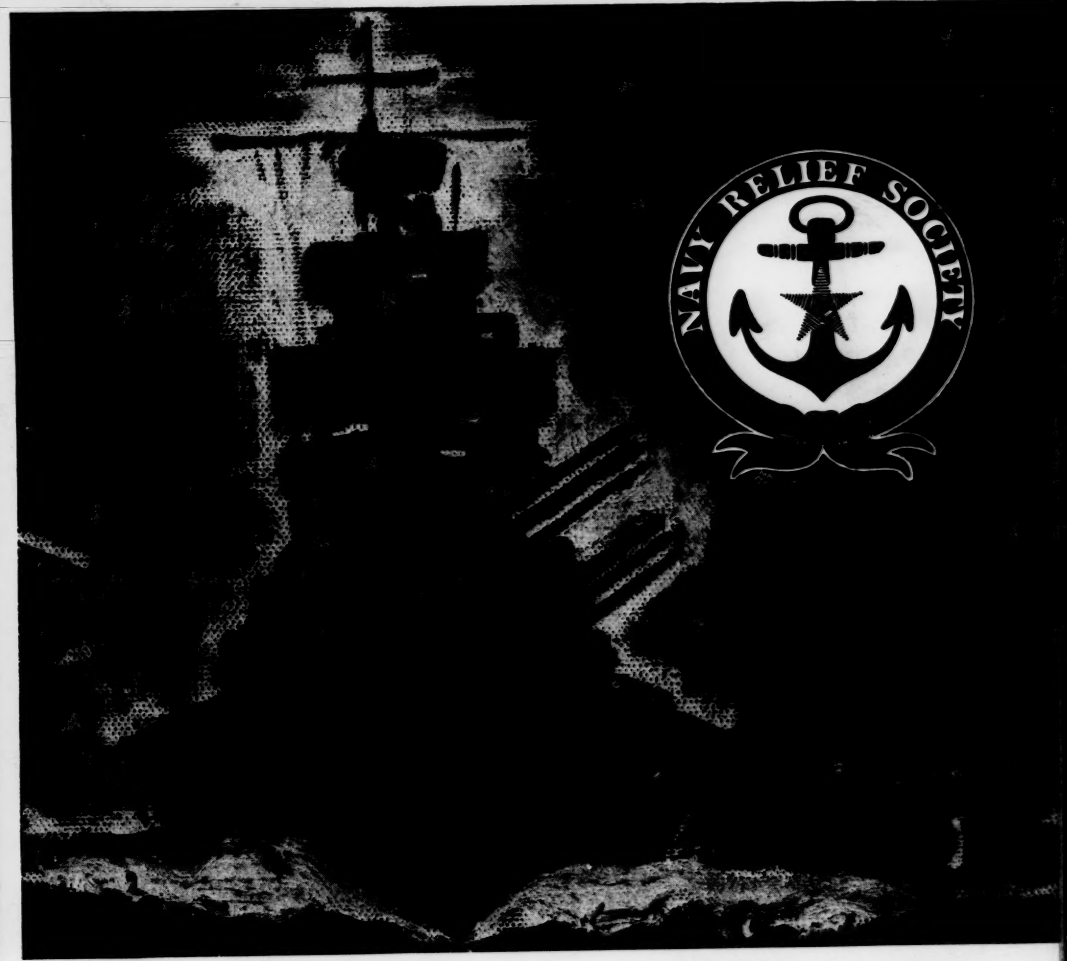

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PROMINENT DANCE STUDIOS

Inside the Studios

CORRECTION

On page 4 of the May, 1942 issue the name of Louis H. Chalif was omitted in error, under the words "Ballet-Character Dances".

Summer Courses Are Icumen In

JACK GANSERT, well known soloist in the Jooss Ballet offers a special six week course at the Goldforb Studios in the Y.M.C.A. Building. Mr. Gansert will teach academic ballet technique, offering classes for beginners, advanced and professional groups. Musical supervisor will be Simon Sadoff, who was pianist and soloist with the American Ballet on its recent tour of South America.

* * *

MARTHA GRAHAM announces an intensive course of study in technique (Graham), ballet technique to be taught by Erick Hawkins, and dance composition, to be taught by Louis Horst, from June 8 through July 4.

* * *

THE SUMMER course of the Vilzak-Shollar school of ballet begins July 6, and continues through August 28. In addition to the regular classes in ballet technique, character dances and variation, which will be taught by Anatole Vilzak and Ludmila Shollar, a special course in physical fitness will be introduced which will be taught by Olga Ley, director of the physical fitness department of the newspaper PM. The physical fitness course is specifically designed to prepare teachers to organize in their communities similar classes for men and women who are actively participating in civilian defense work. The exercises in this course are based on a different foundation than that of ballet, and are not dance classes. . . Incidentally, Mr. Vilzak has again been invited to teach at the convention of the D.M.A.

* * *

THE WOODSTOCK PLAYHOUSE, at Woodstock, N. Y. announces that Angiola Sartorio, choreographer of the famous Florentine May festivals, will give courses in ballet and modern composition. Pupils participating will be invited to take part in performances arranged by Miss Sartorio, and also in repertoire of the Playhouse. Miss Sartorio also will teach dance composition in New York.

* * *

BALLETS ARTS of Carnegie Hall augments its staff for special courses in June. Agnes de Mille will introduce a series of classes in "Acting for Dancers" as well as courses in pre-classic dances in which she is an authority. Roland Guerard started a five week course on May 26 or intensive analysis and study of ballet technique. Federico Rey will resume his Spanish classes when he returns from the west coast. The regular faculty

(*Continued on page* 4)

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THE VICTORY BALL
★ **JUNE 20** ★

TEACHERS' DANCE QUIZ

QUESTIONS

1. What can you do to improve your school?
2. Name the teachers you should study with this summer and what will they teach?
3. Where are the following teachers now teaching?
   Jack Stanly
   Jack Pottieger
   Sammy Abdallah
   Paco Cansino
4. What should you pay for your Teachers material courses?
5. When should you start your summer training?
6. How can you obtain all the information you should have before deciding where and what to study this summer?

(*Answers to above questions on page* 5 *column* 3)

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INSIDE THE STUDIOS

(*Continued from page* 3)

will continue through the summer. These include Vera Nemtchinova, Nimura, Edward Caton and Lisay Kay.

* * *

FRANZISKA BOAS announces a summer session beginning July 6 and ending August 26.

* * *

THE RECITALS

IN A BENEFIT FOR the Sight Conservation Committee of the Brooklyn A. J. C. P., the Childrens Ballet Company under the direction of Joseph Levinoff, appeared in recital at the Church of the Covenant on May 7, dancing in *Les Sylphides, Cinderella* and *Aurora's Wedding*. The choreography which was bright and pleasing was by Mr. Levinoff, and the talents of the company shown to great advantage. This company boasts a ten year old performer who will probably be one of tomorrow's ballerinas if she develops with the promise she holds out now. Her name is Jeanette Acquilina.

* * *

ON MAY 10 Blanche Evan held her annual students' dance festival at the Garrison Auditorium. Forty students participated, including groups from local high schools, and business and professional groups.

* * *

THE DANCE THEATRE of the Y.M.H.A. presented the Hunter College and Vassar dance groups in a demonstration at the Y.M.H.A. on April 26.

* * *

THE DANCE THEATRE of the Y.M.H.A. presented the Bennington College, Sarah Lawrence and New York University dance groups in a demonstration at the Y.M.H.A. on May 10. This, like the previous demonstration on April 26 was designed primarily to interest high school students, and was inaugurated last season. The Y.M.H.A. is planning to make this an annual event.

* * *

MIKHAIL MORDKIN presented his students in a gala recital at the Master Institute Theatre on May 21. The ballets shown were *Swan Lake* and *Aurora's Wedding*.

* * *

THE PUPILS of the Henkel-Humphries school of dancing of Newport News, Va. appeared in their annual recital May 21. After the recital they gave a number of performances in nearby army camps, and for the U.S.O. in Newport News.

* * *

BORIS NOVIKOFF presented his Russian-American Ballet at the Peabody Playhouse on June 5 in Boston, Mass. The receipts were directed to the school scholarship fund. On the programme were seen three ballets.

* * *

OLGA TARASSOVA presented her pupils in an annual recital at the Carnegie Chamber Music Hall on June 6, in a series of divertissements.

* * *

THE UNIVERSITY of Georgia Department of

(*Continued on page* 5)

PROMINENT DANCE STUDIOS

INSIDE THE STUDIOS

(*Continued from page* 4)

Physical Education presented a dance concert by the Junior and Senior Dance clubs on April 11 on the University grounds.

THE LARUE and Yolanda Ballet Academy of New York presents its annual pupils recital at the Master Institute Theatre on May 30. Parents and friends are admitted without charge.

* * *

MISCELLANEOUS

BEFORE THE opening of the Monte Carlo Ballet Russe season at the Met in April, Boris Novikoff gave an informal buffet supper to which was invited the entire company. The guests included such stars as Danilova, Krassovska, Franklin, Panaieff, Guerard and others. Mr. Novikoff's sister, Mme. Tatiana Platowa-Wiese, is at present visiting in the East.

* * *

THIS SPRING is an important one for a certain group of dancers in Columbia, S. C. because it marks the first anniversary of the official organization of their company which they have named The Carolina Ballet Company. The group is directed by Margaret and Lanneau Foster. In this group is a member who already attracted the attention of notables in the dance world, including Catherine Littlefield and Maria Gambarelli. The company possesses two former Shawn dancers, an exceptionally capable director in the person of Lanneau Foster, an experienced regisseur, and a ballet mistress, Margaret Foster, who is a talented choreographer as well as dancer. The Company is now in final rehearsal for its 1942 Spring season when it will give performances in Columbia followed by a tour of nine South Carolina cities.

* * *

THE MARJORIE-DAVIS SCHOOL in Montreal is the only one in that locality which is training and instructing members of the land, sea and air forces in ballroom dancing, without charge. The Montreal Daily Star reports that instructors Mr. Livinson and Miss Davis personally taught the boys who decided that dancing could play an important part in their preparation to upset the Axis band-wagon.

* * *

SUNYA SHERMAN, the originator of the *Chinese Rhumba,* presented this unique dance at a demonstration in her studio on April 19. She is now planning a ballroom version of this dance. . . William Rettie, tap instructor at the Shurman school has been training a group of girls to appear in cabaret.

* * *

A PROGRAMME of distinguished new ballet and dances ended the Eastman School's Music Festival on May 1, in Rochester, N. Y. The works presented were *Juke Box,* by Alex Wilder, *Night Clouds,* by Wynn York, *Night Piece,* by Kent Kennan, *The Winter's Passed* by Wayne Barlow, *Dance* by La Vahn Maesch, *Gold and Senor Commandante,* by William Bergsma, *Step Into My Parlor* by Burrill Phillips and a suite from *Merry Mount* by Howard Hanson. The ballets were choreographed and stage directed by Thelma Biracree, with a company from her school performing. Olive McCue was the second

(*Continued on page* 6)

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See DANCE CLASSIFIED SERVICE — Page 40
for Announcements of positions open and studios for sale.

INSIDE THE STUDIOS

(*Continued from page 5*)

soloist and assistant choreographer. Miss Biracree's solo brought an ovation.

* * *

Educational Modern Dance Conference

A CONFERENCE on modern dance and its relation to the physical fitness program was held in Minneapolis on March 27, 28 and 29 at the Y. W. C. A. This was the second annual event of its kind. The main point agreed upon by members was that modern dance could fit into the physical fitness program if it would consent to certain modifications.

* * *

GERTRUDE LIPPINCOTT, director of the Modern Dance Center of Minneapolis, Minn. appeared on the dance program of the Duluth State Teachers' College as guest artist on May 7 and 8, dancing five solos and giving a lecture demonstration and a lesson to the members of the college. On May 2 the group of the Dance Center appeared in three numbers on the first of a series of programs for the Service Men's Center in Minneapolis. The performing group, in addition to the high school girl's trio, and the children's classes, appeared on a program on May 23 at the Y.W.C.A. On June 5, Mrs. Lippincott appeared on the annual Y.W.C.A. dance program in a pas de deux with Virginia Bryant, dance instructor at the Y performing a "Formal Waltz."

In Chicago—by Ann Barzel

Billy Lawrence, pupil of Gladys Hight, was the only dancer to appear at the Army and Navy Ball in the Stevens Hotel.

Thomas Armour, formerly with the Monte Carlo Ballet, is now in the army. James Jamison, Chicago dancer, is a second lieutenant. Carl Littlefield, William Lane, and Eric Giles are among the many members of the Littlefield Ballet now serving in the army and navy. Those not serving directly have entered war industries.

Buddy Ebsen is playing in the comedy *Good Night Ladies*, which came to Chicago from the West Coast.

Variety—Alice Kavan was at the Oriental Theatre, Chicago the week of May 1 . . . Eccentric dancer Gil Lamb and comedy team Lorraine and Rognan were at the Chicago Theatre . . . Gower & Jeanne continue at the Palmer House's Empire Room where the Merriel Abbot dancers also appear.

Helen Zurad, pupil of Edna Lucile Baum of Chicago, took over the dancing role formerly taken by Shirley Paige, in the road company of *Pal Joey*. George Tapps is playing the title role.

The faculty for the April meeting of the Chicago National Association of Dancing Masters consisted of Marguerite Comerford, Virginia O'Brien, Elaine Tonigan and Adolph Franksen.

Elisa Stigler and a group of her pupils appeared in a suite of Latin dances at Herzl College. The program included a talk by Miss Stigler, explaining the various Spanish, Portugese and Mexican types of dances and their musical accompaniment.

(*Continued on page 7*)

NEW YORK

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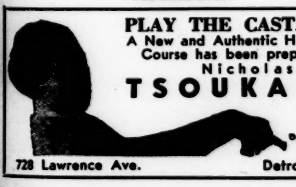

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INSIDE THE STUDIOS

(Continued from page 6)

Alfred Floyd and a group of his dancers appeared in a Spanish fiesta in Gary, Indiana, on April 25.

Rosalie Lyga and some of her pupils presented a studio program on April 29th. Some of the dances were ***War Dance, Total Eclipse,*** and ***Farewell at Morn.*** The audience took part in the demonstration of a special exercise called "Rhythmic Impulse".

Some spring recitals in Chicago and vicinity are: Katherine Greene, June 18; Lenore, June 7; Madame Noel, June 21; Jennings Sisters, June 5; (all above mentioned are in Chicago) Dorothy Joe, Gary, Ind., June 7 and 8; Gladys Schweitzer, Park Ridge, Ill., May 24; Richard Maximoff, Glen Ellyn, Ill., May 24; Marie Diehl, Hammond, Ind., June 18; Keane Studio, Hammond, Ind., June 16.

The Orchesis Club of the University of Illinois, directed by Delta Hinkel and Judith Schwartz, gave a program that featured several satirical numbers. These included ***Whether there be Knowledge,*** a crack at college life; and ***Orchesis-Interpretive and Modernistic Dance.*** Other dances were ***Scrubwoman's Fantasy*** and dances to Bach, Tschaikowsky and Debussy.

Mary Kane who taught dancing in Oak Park and Chicago for many years died on April 11.

* * *

Edna McRae's summer course features particularly complete notes. Miss McRae has always been deeply interested in correct terminology and is an expert on the subject.

* * *

Edna McRae is directing the ballet in conjunction with the Women's Symphony Music Pageant which will be presented in Chicago on June 6. Nicolai Malko will conduct. Laura Blum and Stanley Herbett will dance leading roles.

* * *

Is Ivan Vassilovitch author-artist of "Beatrice the Ballerina" the better known John (as in Ivan) Vassos?

* * *

Story of the month: During last year's summer course Gladys Hight impressed the young teachers who were taking the course with the importance of keeping beginners at the bar until they are ready for other work. A half year later she received an urgent letter from one conscientious soul who wrote that she had kept her pupils at the bar for 6 months—now what should she do.

Of Vast Importance to You

On June the 20th the whole Dance Profession of this beloved land of ours is offered a chance to prove that it is truly American, and as such has not lost faith with the boys of America who are sacrificing their homes, their work, and maybe their lives to answer their country's call.

You will be proud to know that the Dance Profession is the first which has the privilege as an organized group to sponsor a Victory Ball in the Grand Ballroom of the Waldorf-Astoria Hotel under the auspices of the Navy Relief Society. The committee has pledged itself to turn over every dollar collected from the sale of tickets for Navy Relief and not one cent of the expenses will be deducted from the receipt of ticket sales. The goal is $25,000.00. You will always remember this day as being full of educational value to you and the grand ball at night as having enough entertainment to fill a few Broadway shows.

The Victory Ball is open to the public. Sell as many tickets as you can. Any good American *wants* to help this noble cause.

PUBLISHER

See the center spread for more information regarding the Victory Ball.

Just before going to press the following communications were forwarded to us. We thought them so indicative of the manner in which the dance profession is responding that we are reproducing them here on our editorial page. They reflect a spirit that is truly American. They reflect a spirit that promises well for the success of the Dance Profession Victory Ball.

Mrs. Anna M. Greene
Hyde Park, Mass.
Dear Mrs. Greene:

It occurred to me that if many teachers would present their spring recitals as Benefits for this cause, we would feel that we were really doing our bit. At the same time, people would feel that every ticket was bought for a more substantial cause than just a dance revue.

Ordinarily, we just about make expenses but with a defense goal to work for I am sure people would respond beautifully.

We are announcing that our Spring Ballet, June 23rd, will be presented for the benefit of Navy Relief. Profits will be sent to you for inclusion in the Dance Profession Victory Ball Fund.

Myrtle D. Pettingale
13425 Detroit Avenue
Lakewood, Ohio

Mr. John Barclay
The Waldorf-Astoria
New York City

Louisiana Association of Dancing Masters wish to donate proceeds Annual Dance Festival to Victory Ball Fund.

Mrs. Anna M. Greene

From the Theatregoers Point of View

Since taking over and combining the two Dance Magazines my time had been fully occupied with questions of business policy, physical fitness and the dance profession Victory Ball, but while taking in a few shows and movies in the last few weeks I realized how important Dance has become as public entertainment and I shall dedicate this column monthly to my personal reactions and those of the public as indicated by its comments and applause. At the Music Hall Leon Leonidoff, Russell Markert and Florence Rogge in my opinion are doing a marvelous job. The last show I witnessed was so well balanced as to satisfy the most critical onlooker. The largest part of the program was devoted to the Dance, starting with Les Sylphides, starring Patricia Bowman, Paul Haakon and Marie Grimaldi. The second part was a most enjoyable danced comic Pantomime by Harry Reso followed by an entertaining Mexican scene, in which the Rockettes came in for the usual stunning finale. The show was a most delightful piece of entertainment.

A few nights later I visited the Roxy, where most of the show was given over to modern dancing by an excellent group with Lee Sherman and Beatrice Seckler as feature artists—followed by the movie *My Gal Sal,* — in which there is a great deal of good dancing, especially by its star, Rita Hayworth, who has a lovely voice, and contributes some outstanding dance numbers to a pleasant evening's entertainment. In the show *Priorities of 1942* dancing plays an important part; The Barries are fine artists to watch, but the star of the show and the one person who received more curtain calls than any other artist was Paul Draper with his one man Show. I heard people all around me say "Wonderful!", "I could watch him all day"; etc. He is really a natural. Which all sums up to the conclusions that there *is* a great demand for good dancers and good and original dance material in the movies and the musical comedy theatre. Dance teachers it is up to you to teach and Dancers it is up to you to provide the public with what it wants.

RUDOLF ORTHWINE
Publisher

DANCE

VOLUME XV **june, 1942** NUMBER 7

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This months cover: Reproduction of poster used by NAVY RELIEF SOCIETY. Artist: John Falter

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photo: George Platt Lynes

Gisella Caccialanza, Lew Christensen and members of the American Ballet in TIME TABLE, created by Antony Tudor for the American Ballet's South American tour of 1941. This is one of Tudor's two works created in America, and was seen in only one performance in New York.

The Short Story Ballet

A Glance at the Works of Antony Tudor, Dancer

By GEORGE BEISWANGER

Capable dancewrights are rare. Choreographers of fresh impulse and genuine creative power are rarer, composers able to stamp upon dance the impress of new feelings and the patterns of a new form. Today they may be counted upon the fingers of two hands, with digits to spare. One suspects that they are born, not made. Otherwise, how account for Antony Tudor, who did not begin the study of dance until nearing the twenties and now, in his early thirties, has seen seven of his ballets performed in New York during the space of a little over two years; not to mention six early works done only in England, various divertissements put together for plays, musicals and films, and the ballet now cooking for next fall.[1]

Taken one by one, the works presented so far in New York add up to an impressive sum. In the words of John Martin, "not one of them, irrespective of subject-matter or point of view, but is an altogether distinguished, altogether original and altogether authentic work of art."[2] And not one of them, it may be added, but can be counted upon to make its weight felt in bending the line of the great tradition in the direction it is destined to take in the immediate future. The very fact that these ballets have had to win their way over some dead bodies—very few of them in the audience, by the way—attests, if any corroboration were needed, their import for the dance of tomorrow.

It has not been all clear sailing, of course; just as each ballet has not attained to the stame stature in significance or effect. The American première of *Lilac Garden* on January 15, 1940, was one of those rare events in dance history, the conjunction of an unknown choreographer, an unconsciously ready audience and a perfect work — with a new style and a new emotion — to generate an overwhelming response. When the miracle happens, there can be no reserves as far as immediate comment is concerned; the reviewers went all out. But miracles stimulate scepticism, second thoughts, the pulling-in of horns, the asking of questions. Was the success of *Lilac Garden* too easy? The event a divine fluke? Did the ballet have genuine

[1] *For a biography and a record of work done, see "The Days of a Choreographer's Years" by Helen Dzhermolinska, The American Dancer, June,* 1941, *and Cyril W. Beaumont's Complete Book of Ballets.*

[2] *"The Dance: Antony Tudor", The New York Times, April* 26, 1942, *a penetrating study of Pillar of Fire.*

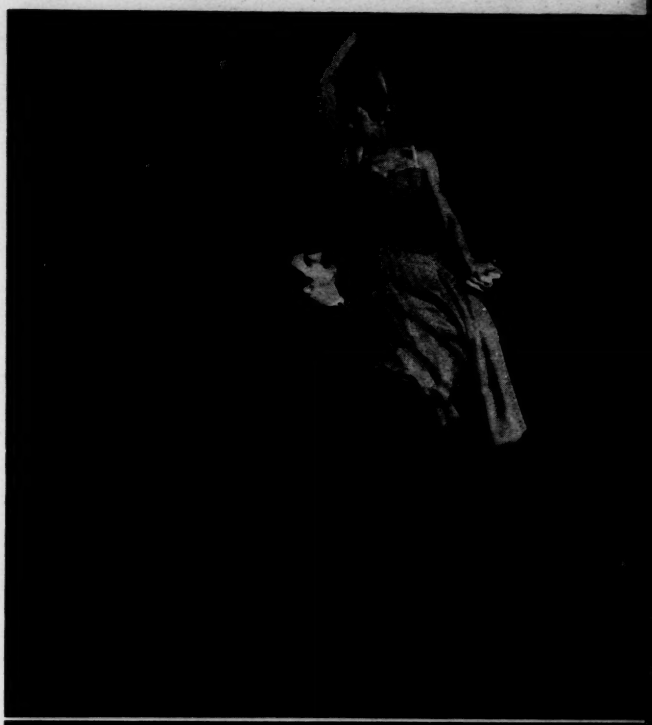
dance substance, or was one fooled by the 'trappings' — the idea itself as a literary thing, the lovely Chausson *Poeme,* the costumes and the lighting, the irresistible dance surface? Can this Tudor, who composes so beautiful a nocturne, so direct and pointed a short story in dance, also create scherzi and ballades and sonatas? Or is his an essentially minor talent, its excellence to fill the slight dimensions of the lyric to perfection? Doubtless it was questions of this sort which led Lincoln Kirstein to find an "unmistakable aura of tepid provincialism" around the work, to venture the judgment that "*Jardin's* success showed the very low stage of invention around it, which served to set it in a fluttering frame that was not entirely earned".

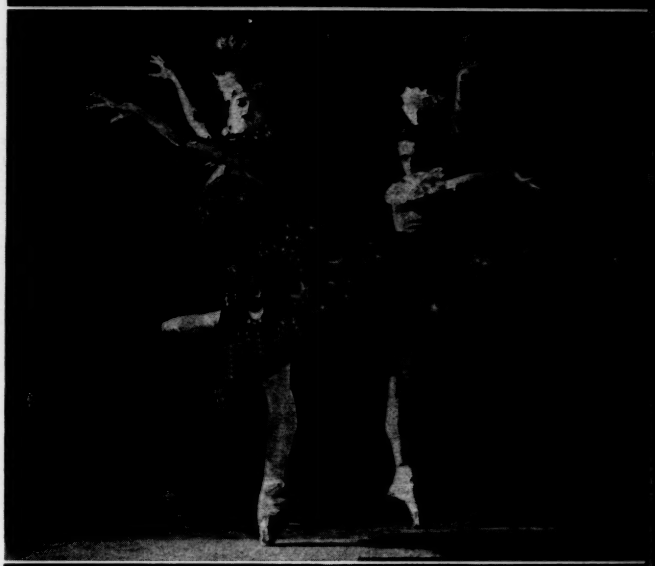
At any rate, the answers to these questions began to come even that season, in Tudor's other American premières. There was *Judgment of Paris,* a Toulouse-Lautrec cartoon of the bourgeois male — certainly English — who awkwardly and dully acknowledges the appeal of the flesh, dully and awkwardly served up to him on a platter. The sketch was not witty; it was hardly even funny. Did anyone really like it? Perhaps that is why one has not seen it this season, now that the Ballet Theatre has been brought under 'safer' wings. But the satire made its point with a dance-in-reverse choreography that bespoke a sure vocabulary and the observant, critical eye of a de Maupassant.

The same season brought *Dark Elegies,* done with nice invention and great feeling to Gustav Mahler's *Kindertotenlieder,* music which only Antony Tudor could have selected for dance or got away with. Tudor, I understand, likes this ballet best of all his works (unless *Pillar of Fire* has now superseded that choice). The writer shares the same perhaps indefensible affection for it: for its simplicity of structure; the restrained speech — too tight, maybe, for completely adequate expression of its emotion; the subtlely shaded but non-the-less clearly distinguished variations on the central theme; and that theme itself — cruel death, the held-in agony of grief, the consolation that comes from being with loved ones when grief breaks; the reconciliation with fate and the sweetness that memory and hope bring. Furthermore, *Dark Elegies* demonstrated that there was unexpected room — an emotional spaciousness — within the walls of the highly integrated form in which Tudor's genius chooses to work, the same capacity for meaning to spread which the contemporary short story displays when it is handled by a master-student of the heart. *Lilac Garden* was concentrated, involute, centripetal. ***Dark Elegies,*** without losing its centre to become episodic, commanded an open space with ingress and egress and created a moment not detached from time with its past and future. It struck with the force of a major work, even though the resources behind the blow may not have been all that were needed to give the work the intensity and perfection of its more popular predecessor.

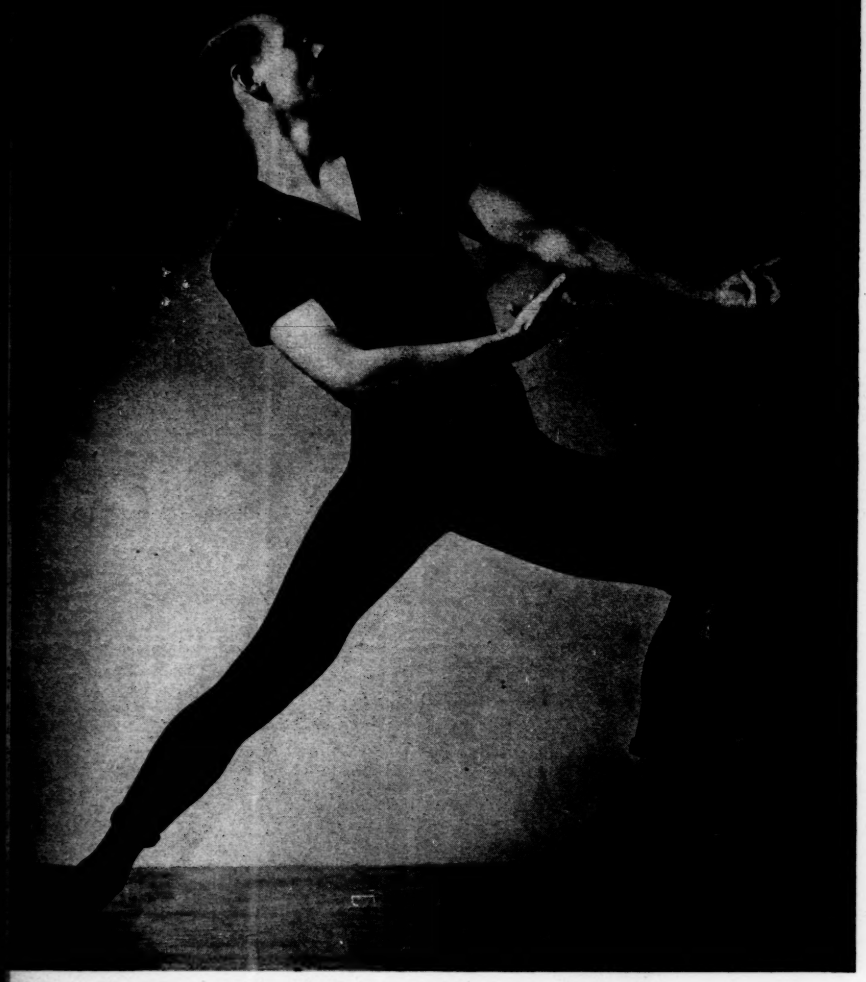
These three ballets had been composed and performed in England before Antony Tudor came to this country. The same was true of *Gala Performance* which the Ballet Theatre readied in 1941 for its second season. Here was a ballet take-off with a difference. For one thing, it did not seem very funny at first sight, in part because it refused to spread itself in order to be funny. It eschewed the slapstick which the American public has been led to expect whenever ballet is the butt. But if it became highly amusing as one got to know it better, *Gala Performance* remained something above mere humor: at one and the same time a homage to a great idiom and a satire on the manners and

(*Continued on page* 33)





Top photo: Antony Tudor and Karen Conrad in the roles of Bridegroom and an Incident in His Past in Jardin Aux Lilas; Center: Nana Gollner and Nora Kaye indulge in an acid bit of fencing sur le pointe in Gala Performance. Bottom: Scene from Dark Elegies, with Antony Tudor, Miriam Golden and other members of Ballet Theatre in group.
photos: By Andre Kertesz, courtesy of Museum of Modern Art Dance Archives



A Gallery of American Dancers

No. 4 of a Series

LEW CHRISTENSEN

By ANN BARZEL

Lew Christensen looks like the Ideal American Boy, or like a Greek god. And there is nothing paradoxical in that, as any adolescent dreaming of her Adonis can tell you. Christensen is Mac in *Filling Station* or Apollo in *Apollo and the Muses,* he is Pat Garrett in *Billy the Kid* or Orpheus. Both types of roles fit perfectly his temperament, his appearance and his quality of movement. He has a frank gracious manner. In an American boy we call it clean-cut, in a god it is nobility. Lew Christensen has a gentleness that only the powerful can afford to have. These attributes may or may not be part of Christensen's character. They are what show in his dancing.

Fortunate in his height, which allows him to tower above the puny little boys which most male dancers are, Christensen had to be a fine dancer. When a tall dancer is not a good one there is so much of him to be inept that he looks ridiculous. But when he is good, he is much more exciting than a little man of equal skill. Christensen has excellent line and elevation. He has all the technique and mechanics that correct training and a well-built body can produce. His great distinction, however, is entirely in the quality of his movement. There is gentleness backed by great force, a

serenity born of assurance. He is never frantic, never seems to over-reach himself. He moves with the dignity and grace of the strong and unafraid, yet he is never bold or aggressive.

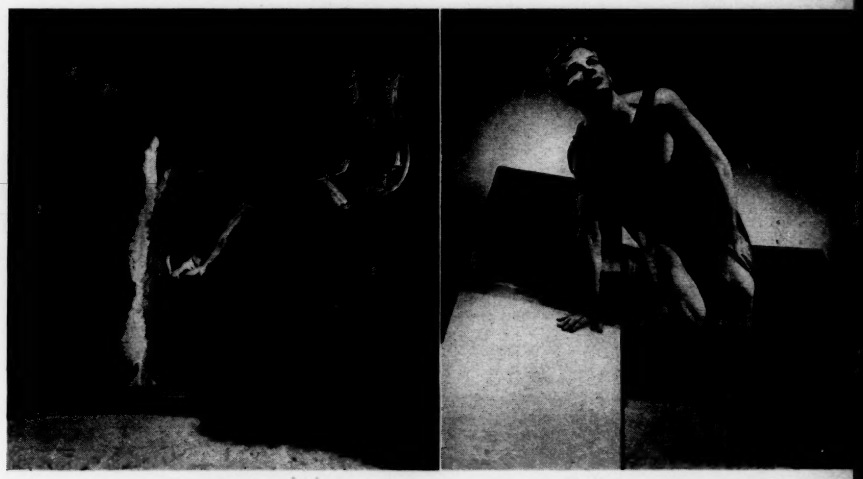
Lew Christensen has a heritage of dance and music. His grandfather was associated with the Royal Dancing Academy in Copenhagen before he settled in Utah to teach dancing. Lew was born in Utah and studied with his uncle Lars Christensen who still has a school in Ogden. After being graduated from high school Lew and his brother William formed a vaudeville act. Together with three girls from their Uncle Lars' school they toured the Middle West in an eight minute program of ballet dances. William Christensen left the act after some time and Harold Christensen, another brother, stepped in.

The act toured for seven years and somewhere along the line Lew found time for much more study, including some intensive work with Mascagno to whose work he attributes his facility in turns.

As all good acts do, the Christensen Brothers finally wound up in New York. It was during the summer of 1934 and *The Great Waltz* was casting. The act tried out for the show and was accepted. Lew's dancing was seen and his talent recognized by Balanchine and Lincoln Kirstein. When *The Great Waltz* closed the young dancer was invited to join the American Ballet which was dancing that year with the Metropolitan Opera Co. Christensen was a leading dancer at the Met for the two seasons that the American Ballet danced there. He is remembered for his dancing in *The Bat,* and had particularly great successes in the title roles of *Orpheus* and *Apollo and the Muses.*

It was in the summer of 1935 that Lew Christensen did something that was as logical and natural as the lemonade stand projects that energetic American children start all over the country every summer. Dancer Christensen could see no reason for dancers sitting around for weeks doing nothing between engagements so, together with several members of the American Ballet and with the blessing and backing of Lincoln Kirstein, a troupe was organized. Christened the Ballet Caravan, it barn-stormed the New England resort towns. Lew was ballet master of the company as well as one of its leading dancers and choreographers.

(*Continued on page* 36)



On the left in the role of Apollo (bearing the lyre) in Apollon Musagette; **on the right as** Orpheus.

photos: Courtesy of the Dance Archives of the Museum of Modern Art

On the left as Mac, the attendant in Filling Station **his own composition; on the right in the Bach** Variations.

DANCE EVENTS

Reviewed by ALBERTINA VITAK

BALLET RUSSE de MONTE CARLO — Metropolitan Opera House, April 13.

Something went wrong with the gala opening of the Ballet Russe. It wasn't very gala. The house was little better than half full and the worst item in the company's repertoire, *Saratoga,* opened the show. Massine was either ill advised, or needs to be told, if he believes *Saratoga* to be worth retaining in his repertoire, to say nothing of presenting it on opening night. Aside from the really handsome costumes and décor, and Alexandra Danilova's sprightly presence, *Saratoga* is just a lot of jumping around. Even Massine's own dance—a cake walk—was uninteresting and uninspired.

The gloom cast over all by *Saratoga* was scarcely overcome by *Labyrinth,* which, although pictorially a treat for the eyes, is very much of a monotone as far as dance invention is concerned. The dancers did it well but uninspiredly. Maybe a bit of the general gloom had wafted over the footlights and affected the dancers. Yet, I was grateful for the dancing of Igor Youskevitch, whose fine stage presence made things seem alright. Standing perfectly still he is more eloquent and dynamic than a dozen or a whole stageful of the others. His virile dancing has a natural grace and strength that is a pleasure to watch.

Natalie Krassovska was beautiful but, as commented previously, the role contains little dancing. Unfortunately, one of the high spots, the Cockfight, was ineffectively danced. George Zoritch and Chris Volkoff were again outstanding.

So it devolved upon *Gaite Parisienne* to try and salvage the evening. *Gaite* is still gay and at least has choreographic interest and balance but it is pretty much "old hat" so not much else happened. Yet, there was Danilova who can hold her own anywhere. One almost forgets how amazingly nimble her legs and feet are, and what style she has! She was scintillating in the lovely waltz rhythms, both solo and with that good showman and possessor of elegant style, Frederic Franklin. Danilova injured an ankle near the end of the ballet and Tatiana Grantseva substituted for her.

Happy to tell, the second bill somewhat compensated for the first. *Serenade* has long been one of my favorite ballets and it is certainly one of Balanchine's best. The clarity of the dance patterns and the interesting counterpoint, all in pure dance form, with just the merest suggestion of underlying story make it a distinctive work. Also, even happier to tell, it was well danced, quite in unison (it was a bit of hodge-podge when first done by this company). Being a dancer with brilliant as well as fluid lines, Krassovska was suitable in the leading role. And, of course, Youskevitch was right. Attractive Milada Mladova had dignity of style, and Sonia Woicikowska had brilliance and skill in their roles.

St. Francis also was very well done. It is an austere work and not one which appeals much to the average public, but it helped to redeem Massine from the stigma of *Saratoga.* Krassovska was cast as Lady Poverty.

The Nutcracker is one of the company's assets. Scenically and for ballerina virtuosity it makes a good show. Mia Slavenska made her first appearance here in a few seasons. She was as strong and glamorous in style as before but lacked elan a bit.

The *corps-de-ballet* are so much better than formerly, a little competition is apparently a good thing! But it was Frederic Franklin who took top honors for his sheer exuberance. Such amazing stops (on a dime) after innumberable spins and bounding Russian steps!

Rouge et Noir suddenly seemed dated. This might have been due to the uninspired performance or the somewhat ragged execution. A work of this linear type, especially with such severe costuming, must be danced perfectly. At least, I had some fun watching one bewildered young lady in the *corps* who not only looked as if she wished herself miles away, but had to watch her neighbor constantly to know what to do next, which naturally put her behind the music. Not to reproach the young lady, but the management ought to know such a state of affairs is *not* "good enough" for the public. Franklin now dances the role in black as well as his jazzy, devilish role in red. As there used to be a duel of sorts between these two, I suppose Massine has made more changes than were immediately apparent. Krassovska danced the outlines well but failed to achieve the feeling Markova was able to inject into the role, especially in the lovely third and fourth movements.

photo: Barbara Morgan

Jane Dudley and Sophie Maslow as the two women in Caprichos from the suite Women of Spain. They appeared recently in concert at the Y.M.H.A. Dance Theatre.

Except for the leading roles, *The Magic Swan* is conventional, monotonous and badly staged. Also presented were a few *Scheherazades,* even *Spectre de la Rose, Afternoon of a Faun* and *Prince Igor.*

As for stars, where were they? Andre Eglevsky did not appear. Michael Panaieff was scarcely noticeable in small parts, and Youskevitch and Franklin were over worked (not that I object to seeing them). Besides, Slavenska and Krassovska there was no one outstanding, although Tania Grantzeva, Katia Geleznova, Lubov Roudenko, Tatiana Semenova and Milada Mladova are excellent in various smaller roles.

Danilova's injury kept her out for almost the entire engagement, which was a great loss, as the company is not over-strong in leading dancers. Not to forget much credit due to Mia Slavenska, who did some first rate pinch-hit performances, apparently without benefit of much rehearsal, as in *The Magic Swan,* when she forgot a cue and Youskevitch improvised until she suddenly popped back on the stage. Incidentally, she executed only sixteen of the thirty-two *fouettes* famous in this role (this is not criticism, merely statement of fact).

* * *

DANCE PLAYERS — National Theatre, April 21-May 3.

The opening of Eugene Loring's own company, featuring mainly his own works, was one of the eagerly anticipated events of the dance season. Mr. Loring has, for sometime been recognized as a young man with great talent for creating expressive dance movement in a style that somehow more nearly approaches being pure American, and an outgrowth of our past and present way of life, than any other. Terse, natural, direct and colorful, the distinctive movement has no artificial frills or meaningless furbelows and is a successful mixture of acting and dancing. The name *Dance Players* is indeed suitably descriptive.

The feature of the opening was *The Man From Midian,* a libretto by Winthrop Palmer and especially tailored-to-order music by Stefan Wolpe. This work had been announced for production by the Ballet Theatre company when Mr. Loring was an honored member of that organization, but never materialized. Hence, after a first, and somewhat disappointing view of the work, one is inclined to speculate about several things.

The work is admirably produced, with splendid use of color in the costuming, superb lighting and extremely effective although simple decor. It has many moments of beauty in the stage action and some moving portions. But, alas, there are also many passages which seem endless and are without the clarity of meaning one has come to associate with Loring's work.

Of course, the biblical theme is pretty ponderous and Mr. Loring has approached it with the utmost seriousness and apparently much thought. But the result is unduly stylized, almost arty. The tale of Moses and his efforts at leadership might be made in a remote way to seem to have contemporary

significance but otherwise seemed out of place at this time. Nor does it fit in with the election of Mr. Loring as leading choreographer of Americana. Also, Mr. Loring has such a fine sense of humor that it is disappointing not to see any evidence of it even in a serious work.

The natural climax, when Moses leads his people through the Red Sea, was not interpreted with any creative dance movement but dealt more with the emotional aspects of the episode. In it he again had his dancers moving in a steady progression in one direction which device was so effective in *Billy the Kid*. The most expressive and inventive movement in dance form was the final scene showing the restlessness and boredom of the people as they awaited Moses' return.

Mr. Loring played Moses with his usual skill and dramatic earnestness, although it is not a role especially suited to his type.

Michael Kidd gives a forceful and commanding performance as Moses' brother and Janet Reed made her local debut outstanding with her performance as Miriam. Why wasn't her ability utilized in the other works on the program? Bobbie Howell, as Jocheved, the mother of Moses, gave a better performance in this than in the two ballets which preceded it. By the by, it would seem to have been better program building to present *Man From Midian* second instead of closing the bill. It is a work requiring concentrated attention and, as audiences easily suffer brain-fag, the idea is to catch them while they are yet fresh.

The clever *Harlequin For President,* seen in the first season of Ballet Caravan, is light and could have held its own as a final ballet. It was well danced, although one could not help but make comparisons to former *Columbines*. Attractive Bobbie Howell just wasn't right. Technically she has a good foundation but style is lacking and arm positions are often stiff. Mr. Kidd is a skillful dancer but was not so successfully wistful and appealing as Mr. Loring who originated the *Harlequin* role. The people, a triple role played by Joan McCracken, Bettina Dearborn and Betty Leighton, is an amusing conception. If there was a trifle too much "mugging" by some of the cast, we can put it down to first night "nerves".

Billy the Kid is already a classic work and needs no further comment. Mr. Loring's performance as Billy is eloquent and brilliant theatre. As it was the first ballet of an all important evening the slight pervading atmosphere of nervousness might have been responsible for the interpretation lacking a bit of its usual gusto. And sorry to say, Bobbie Howell was very weak as *Billy's Sweetheart*. Her dancing was uneven, self-conscious and she conveyed no feeling for the role.

That fine dancer Lew Christensen was not prominent enough for the good of the company.

* * *

With the creation of *Jinx*, Lew Christensen must be connoted as one of our leading choreographers as it is an excellent ballet, skillfully and imaginatively arranged. The moment the curtains parted on the striking set, representing the inside of a circus tent, and the first dancers appeared, one sort of sat up and took notice. To begin with, the very idea of a ballet about the circus was an inspiration. It is only surprising that something so familiar yet so full of color and appeal has not been used before. The very costumes have dramatic character making good theatre material. The story is about a clown who is regarded as a jinx by all the superstitious circus folk (a bearded lady, a tattooed lady, equestriennes, wire walkers, ring master, etc.). But, my praise here is not for the story but for the whole structure and unity of the dance action which deftly moves in a continuous line without any noticeable joints, creating a definite atmosphere of drama, at times almost neurotic. Every entrance or exit has direct relation to the story and Mr. Christensen's use of the difficult music is admirable. The danced episodes of a circus show are as effective as the portions portraying the drama back stage are expressive.

photo: Fritz Henle

The Doctor propounds a thesis to the Leading Citizens in Harlequin for President, **given by DANCE PLAYERS. From left to right, Bettina Dearborn, Michael Kidd, Joan McCracken and Betty Leighton.**

Jinx is an intimate type ballet suited to the repertoire (and a valuable addition) of the Dance Players. But it is also a work which could be augmented to any proportions and still be fascinating. The only criticism is a slight lack of brilliant solos or *pas de deux,* and more dance action generally, which would be so in keeping with the whole as the very life of a circus is its showiness and brilliance. This Mr. Christensen should be able to arrange with ease for himself as well as for some others, as he is technically very strong and so are most of the dancers. What a perfect spot it would have been for some acrobatic dancing, just by the way!

Mr. Christensen interpreted his role of the *Jinx* with more dramatic suspense than he had ever brought to a role before. Janet Reed, as the romantic interest, had some striking dance passages and Joan McCracken and Bettina Dearborn were brilliant as equestriennes. Perhaps the final dance by the whole cast is a trifle long, but it is weirdly effective. Prominent roles were skillfully enacted by Arlene Garver, Edward Hedges, Conrad Linden, Duane Dishion, Eileen Whitson and that excellent, all round dancer, Michael Kidd.

* * *

Prairie was well presented and danced with the mood beautifully sustained throughout and the underlying story of pioneering brought out with clarity. The choreographic pattern as a whole is splendid but is almost too close in general outline and method of development to *Billy the Kid,* although it could have no finer model, so that it really has no outstanding originality of its own. It differs from *Billy* mainly in its abstract balletic style. While the balanced designs are good, as stated above, the separate steps are often too stereotyped and balletic, such as an *entrechat six* or *fouettés* right in the middle of some poetic scene. And of Mr. Loring's own entrance solo, I can only say I was surprised at the cut-and-dried classic ballet figures he selected and anyway are not his forté. Mr. Loring is too fine a mime and actor to waste in abstractions. While on the subject, isn't this a Dance Players group? Out of a repertoire of six works the percentage of two abstract works seems too high.

Janet Reed was effective in this purely balletic style but tends slightly towards forcing projection. Bobbie Howell, Freda Flier and Lew Christensen also danced with skill and finish.

The theme for *Prairie* was based on a poem by Carl Sandburg. Notwithstanding all the ifs and buts, *Prairie* was well worth the doing. Much or anything can be done with so excellent a structure.

* * *

City Portrait has been much improved since its first version in 1939. It has many examples of Mr. Loring's inventiveness of gesture and movement that brings out strongly the mood, if not always the exact meaning, of the theme. It is a well knit and unified composition, although there are a few repetitious bits.

The setting was especially good. The dancers were earnest and executed their roles with dramatic force, Michael Kidd and Janet Reed in particular. Without a doubt the ballet would have been strengthened by Mr. Loring's presence in an additional role. In so young a company the presence of the star in at least two ballets per evening is not asking too much, and it would probably pay dividends.

The title *City Portrait* is not quite correct as it is only one cross section of sordid life in a big city, dealing as it does with the very poor, who are victims of their own circumstances, and other unfortunates. In fact, the finest piece of creative movement in the work is the first scene in which "bums" amble around in the rain, restlessly and aimlessly just to give an idea of the rather depressing mood of the ballet. Facetiously speaking, the subject is more in need of some social service investigation than dramatizing. Still, Mr. Loring's ability to make anything even remotely artistic out of the subject proves his creative talent.

There are a great many credits connected with company. For instance, the name of George Bockman, known in the field of modern dance, is listed as but one of the numerous consultants, and as costume production director. The excellent setting and lighting are by James Morcum and Jean Rosenthal respectively. The two piano accompaniment was by Walter Hendle and Arthur Gold and costuming, usually effective enough, by Felipe Frocca.

It is not possible to make a simple estimate of the company's worth at this point. There were mistakes, which was but to be expected. There was plenty of evidence of real theatre talent and the creative spark, but there was

(*Continued on page* 35)

VIA THE GRAPEVINE

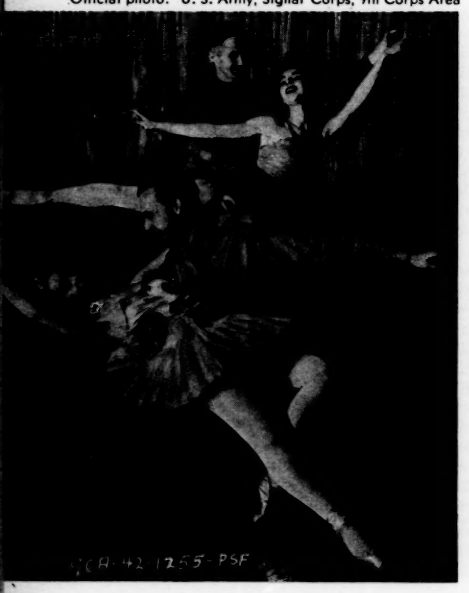
by VERITAS

Fernando and Alicia Alonso, formerly with Ballet Theatre and now residing in Havana, as they appear in Giselle.

photo: Cosmo-Sileo, Courtesy of Radio City Music Hall

Patricia Bowman and Paul Haakon join forces at Radio City Music Hall in recent show Town Topics.

Official photo: U. S. Army, Signal Corps, 9th Corps Area



Soloists Ruth Rickman (rear) and Barbara Wood of the San Francisco Civic Ballet find two promising adagio partners in the ranks of the army.

Lets have a look at Radio City Music Hall. Its been quite some time since we looked (in print). Business is not only as usual, but even more so, if we may coin a phrase. Recent shows have been glittering and exhilarating. Patricia Bowman and Paul Haakon appeared twice, first in a nostalgic bit of reminiscence about two lovers of long ago, and latterly in a Florence Rogge adaptation of Les Sylphides, not the super-earthly kind, you know, rather a brisk version, but satisfactory in every way. The corps-de-ballet is a phenomenon, always super-efficient and scintillating with talent. The Rockettes give you the usual shot in the arm. In *Accent on Color*, a recent show, they appeared as thirty-six red heads: count them (if you can). Also in this show appeared Nicholas Daks and Muriel Gray in a delightful divertissement.

• • •

Now we move to Broadway and *Sons O'Fun*. There's a bit of dancing there which deserves some floodlighting and here we are with our battery of floodlights. This show, a psychiatrist's *bete noir*, owns some of the better performers around town. Alack, Hollywood will soon get 'em. Bob Alton's choreography ranks sky-high for group effects and excitement; Rosario and Antonio slash the bedlam atmosphere with their flamenco fireworks and the high spot of the evening, a cockfight in the Canary Islands, (why exactly the Canary Islands? Comes no reply) furnishes chills and thrills. The realistic fight to the death between Valya Valentinoff and Jack Whitney (the latter moved in when Ivan Kirov vacated) remains unforgettable, and the supermanish emoting of Valentinoff actually takes your mind off Olsen and Johnson, if you can imagine. Stand up, Valentinoff. Teacher wants everybody to see a star. Now sit down, quick, before Hollywood sees you. Never mind. Too late again. One up for Hollywood.

• • •

Carmen Miranda, late of Brazil, and recent'y of *Sons O'Fun*, also wends her way Hollywoodward, while her spot in the show was filled briefly by Belle Rosette, who brought her Calypso songs and dances for a week and then migrated; whither, no one knows . . . If Carmen Miranda makes you flutter, get a grip on yourself. Its bad news. The lady is marrying Luis, last name unpronounceable and unspellable, one of her Caballeros da Lua, the guitarist in her band of accompanists.

• • •

Seen walking down Broadway in a pair of Hermes sandals: ballerina Janet Reed.

Ted Carr, former editor of DANCE MAGAZINE, enlists in the army. Class: Buck private Destination: Air corps school.

• • •

Viola Essen and Mark Platoff put a glow into the air at the Cocoanut Grove. Grounded in traditional classic ballet, and with a reputation in recent Russian ballet history, the young troupers break out into an exhibition of jive, among other things, that keeps you sitting on the edge of your chair. We could call them the new Essen and the new Platoff, except that we knew them of old, and their newness is essentially the old brilliance and sparkle, but with an added light-heartedness and humour, probably acquired after escaping from one or another ballet company. Too bad *My Dear Public* slunk away before Broadway could see these gifted young people, but they'll be back. Watch out for two stars rising fast. And if you are afflicted by the twitters, the war jitters, or the doldrums, help yourself to a look at Viola and Mark in their *Arthur Murray Taught Me Dancing In A Hurry*. Better than vitamin B1.

• • •

Over at the Rainbow Room, sixty-five stories above ground, and tops in more ways than one, we spy Zorina and Balanchine peering at Jack Cole and his dancers. Personally we can't think of any finer indoor sport than peering at Jack Cole except that the hypnotic Cole face is more than likely to induce you to park the chassis permanently at the Rainbow Room. Not a bad idea anyhow. Home Sweet Rainbow Room for us. . . *Keep 'Em Laughing* also keeps the Cole nose close to the grindstone. Double time for him. Swell time for us. The Kraft Sisters, Beatrice and Evelyn, who furnish the background, are a remarkable example of sculptural beauty of face and expression. Florence Lessing, who aids and abets him in the Rainbow Room show holds her own.

• • •

We've lived to see the day when managers on Broadway tell you between sobs that there is a dearth of acrobatic dancers, and what shall they do? So, we're telling *you*. Come all ye acrobatizers. Line forms on the right. Managers, not dancers.

• • •

The Met ballet is Metropolitanless, as of May, and until October, during which time Mary Smith (a beaut of a name for a ballerina) and Ann Lee, both members of the corps-de-ballet, will both switch to Mrs. The Smith gal marries up with a swain in the army. Miss Lee's intended is still unknown. Information withheld.

• • •

Boris Romanoff rides again! Calm yourself. We mean literally. The erstwhile choreographer and ballet master at the Met is in the throes of forming a new company

to tour the states, with leading dancer Grant Mouradoff. This project will mature early this fall. Until then the maestro shall teach in New York.

• • •

The Dancers War Fund Committee, mentioned in these columns last month, grows apace, and its latest meeting on May 17 at the Humphrey-Weidman studio was productive of some rewarding ideas on the subject of raising money (by dancers) to be donated towards some given branch of war relief or the army camps, as the committee decides. The proceeds of the Dance Workshop-Labor Stage concert this month have been turned over to this fund, and other projects are in the offing, suggested by individuals present. Plans call for several benefit concerts to be given during the summer, in all likelihood, in the air cooled auditorium of the Y.M.H.A. The matter of studio concerts and studio parties to raise funds was also broached and found welcome by an audience genuinely alive to this matter of the dancers' personal share in winning a victory at home. Readers who are anxious to contribute their services or ideas are urged to communicate with the editor of DANCE MAGAZINE.

• • •

Seen crossing 57th Street, in a pair of Hermes sandals: ballerina Marina Svetlova.

• • •

In and out of the Center Theatre in a week, this is the all too short record of the San Carlo Opera Company ballet under the leadership of Lydia Arlova and Lucien Prideaux. An evening of ballet would have come not amiss. Is Fortune Gallo listening?

• • •

A personality settles down in our midst. She boasts Persia as her birthplace and her name is Seiko Sarina. La Sarina, who lived and studied dance in the East until her Paris debut in 1939, had a close shave the following year, 1940, when she evacuated from Paris a few hours before the Nazis entered it. She had been dancing there with great success but instinct told her to leave at once for Lisbon, which she happily did. She picked the one European city from which exit from the continent did not become an impossibility. In the Theatro Trindade in Lisbon she danced to the acclaim of public, press and diplomatic corps, domestic and foreign. She came here a little over a year ago and has been seen professionally *only* at Jacobs Pillow Dance Festival in 1941, much to our shame and sorrow. This summer she returns to Jacob's Pillow for a return engagement both on the faculty and on the festival programme, toting her abundance of scenery, costumes, native music and instruments. It is not yet generally known how much an authority she is on eastern dance, but just wait 'till her book emerges. Yes, La Sarina is writing a book, to be published some time this year, on the ancient classic dances of the Far East. She covers Java, Bali, Siam, Cambodia and Japan. She ought to know as she has been the pupil of such illustrious teachers as Princess Say San Van and Prince Tedjoekoesumo.

• • •

On her way from Mexico to New York to fulfill several engagements is a Spanish dancer, name of Srita Soler, said to be 14 karat. Incidentally Srita is not a typographical error; that's the way she spells it.

Addenda: Following the April 28th appearance of La Meri at Symphony Hall in Boston, where she appeared in the well known *Deva Murti,* or five aspects of the supreme goddess, and two Chinese dances, her audience showed an inclination to step between the shafts and draw her carriage back to her hotel in triumph, and was restrained from doing so only because she didn't have a carriage . . . The Hartmanns are the only headliners in *Keep 'Em Laughing* who graduate into the second edition of the show in June. Pourquoi? With the unique Jack Cole, and this time we *mean* unique, to say nothing of the smartest dog act we ever saw, and what about Victor Moore and William Gaxton? Broadway, we love you, but.

• • •

They unveiled *Gaite Parisienne* and *Capriccio Espagnol* at long last at the Fifth Avenue Playhouse on May 23, while crowds of dance enthusiasts eddied and swarmed and pushed in and out, with beautific and satisfied faces. Well, they were worth waiting for. The two technicolour shorts produced by the Warner Brothers and danced by the Monte Carlo Ballet Russe were one of a programme of dance films which included several Soviet shorts, and as per expectations the Soviet dancers out-glamoured the others, without benefit of technicolor.

• • •

One recent day in the Kamin Dance Bookshop, while we bustled around trying to look scholarly, it struck us with some force how many dancers have written and are writing books. The list is impressive. There springs to mind: Isadora Duncan, Loie Fuller, Maud Allan, Agripina Vaganova, Vaslav Nijinsky, Anatole Bourman, Serge Lifar, Tamara Karsavina, Igor Schwezoff, Ruth St. Denis, Ted Shawn, Angna Enters, Elizabeth Burchenal, Rudolf von Laban, Ninette de Valois, and coming a little closer to date, Veloz and Yolanda, Lawrence Hostetler, Lillian Moore, La Meri and Marie Jeanne. In preparation are books by Seiko Sarina, Jack Cole and Foster Fitz-Simmons. As we say, these spring to mind, but there are of course, many more. Our mind, such as it is, gets tired. It forgets.

• • •

Thev say Rio de Janeiro cheered *Paganini* and the De Basil Original Ballet Russe. Also the "white" ballets were greatly favoured there. The company is now in Sao Paulo, and thence to Buenos Aires. No reports of further marriages, no mishaps, no broken glass in any ballerina's shoes.

• • •

Ballet Theatre has a way of sneaking up on train wrecks. On its way north from Mexico early this year, it followed a wreck in the mid-west, and on its way south to Mexico last month, it followed another wreck near Texarkana, Texas. which held it up for two days. That and the eternal fencing with immigration officials at the border kept it trainbound for some time this trip. However, came the dawn. Thcy are now snug as the storied bug in the Palacio de Bellas Artes, where, in addition to playing their already impressive repertoire, they are getting ready for new productions, which prom-

(*Continued on page* 36)

photo: Robinson

Rare photo of Carmen Miranda. Note: the lady isn't smiling. She throws a quizical look at Valentinoff, featured dancer in Sons O'Fun.

photo: Constantine

Viola Essen and Mark Platoff taking it easy as a couple of cheerful rug-cutters in their number Arthur Murray Taught Me Dancing In a Hurry **exhibited by them at the Cocoanut Grove.**

photo: R.K.O. Radio Pictures

In rehearsal for R.K.O.'s The Big Street. **Lucille Ball gets the once over from Chester Hale, who directs dances for the film.**

Beatrice was very, very unhappy.

Episode in the life of Beatrice the Ballerina — An illustration from the book of that name by Ivan Vassilovitch.

BOOK REVIEWS

By HELEN DZHERMOLINSKA

BEATRICE, the BALLERINA, by Ivan Vassilovitch, published by E. P. Dutton. $1.00.

We mustn't succumb to the temptation to call Beatrice a bitch more than once, although this is exactly what she is in that sardonic little book of cartoons by Ivan Vassilovitch (?) of the very late Imperial Ballet. Ivan Vassilovitch, we don't know who you are, but will excuse your hiding under this *nomme de plume,* for reasons which will be understood by all who are *au courant* with the ballet world and see the bitter, cockeyed humour in *Beatrice the Ballerina.*

What is most satisfying about Beatrice is that she could be almost any ballerina we know, but as Beatrice is a mere dog, whelped by a White Russian wolfhound out of an English bulldog, it is quite, quite safe to draw no line, and to pull no punches. Ivan, whoever he may be, is emphatically well acquainted with the drolleries and silliness abounding in Beatrice's world.

At the age of nine, Beatrice was sent to the *école de ballet* in Paris, her hairy little face all wet with tears and her tail drooping sadly behind her. There she developed a terrific crush on her first teacher, which is only incidental, because she never, never learned to love anybody but Beatrice. In a delicate way, Ivan, etc. points out that no male dancer could ever inspire her with any enthusiasm, which candid sketches indicate world's of meaning by means of omission. Remarkable as it may seem, her tail, which is much in evidence while she is in Paris, takes wings when she migrates to America, and is never seen again. Perhaps, because a combined tutu and a tail hurt the naked eye. However, she retains her other canine charms, and as her delicious and highly irregular life line show, makes great use of them, emerging as a ballerina on Broadway, and finally, a star in Hollywood.

And then she quits the arena—to retire to a villa by the sea (an architect's nightmare) and writes her memoirs. Sorry to be so obstinate, but this doesn't ring altogether true. Who ever heard of a ballerina retiring while still reasonably young? Who ever heard of one retiring before seventy, come to think of it, except if confined to a wheelchair?

Beatrice, if we know you, you'll be back. So come out, come out, wherever you are, Ivan Vassilovitch, and tempt us to laughter again.

STOP-LIGHT, 5 dance poems by Paul Goodman, published by the 5x8 Press, Hartington Park, N. J. $2.00, 93 pp.

Now come five earnest little poems trippingly out of New Jersey, five dance poems chaperoned by an essay on Noh by Paul Goodman. By us, with our mean and suspicious nature, this *surrealiste* poetry with or without Noh, indicates the tongue-in-the-poet's-cheek. We put away this base thought, however, in finding that the central figure, the soloist, (the poet) in these choreographic playlets in verse, is twenty-two years old. Not the perfumed twenties, nor the brisk thirties, but the more sober forties and fifties are capable of that much tongue in that much cheek.

It is unnecessary to lose oneself further in the bog of confusion by attempting to conventionalize with these choreographic playlets. They will not translate into the pattern understood as dance scenario, and if it is represented that one or two central figures, or soloists, are found dancing, this doesn't mean that these people can be danced —except on paper.

Nevertheless, it is no lie that these are dance poems. The erotic and galvanic words of the poet dance on stage and off; they perform their ghostly Noh-like function. Here is *pas seul* and here is corps de ballet in the form of a chorus of one, and here is inventive choreographic spoken design. The poetry, Noh or no Noh, has clarity, rhythm, poignancy. It also has modesty and despair. The characters, who are few, are as humanly frail as you or I, which disposes us kindly towards them, and it is instructive to find that the ghost tradition is respected by people in New Jersey, too.

If Dali and *surrealiste* art give you a headache, gird yourself against these thundering illustrations by Percival Goodman. Some of them are almost recognizable as something, and in a particular sketch we do hope the two figures aren't doing what we think they are doing, but we are forced to conclude that they certainly are.

Upon rereading this poetry, the feeling grows upon us that were this book and the chorcographer of *Cotillon* and *Concurrance* to meet, there might, after all, be some kind of union in the theatre. It is not impossible to contemplate.

THE DANCE IN SHAKE RITUAL, by E. D. Andrews, published in DANCE-INDEX, vol. 1, No. 4, April, 1942.

Curious to behold is the recurrent impulse through all the wide world, in all ages, to express religious piety, yearning and faith through the dance. David danced before the Ark of the Covenant; in the great cathedral at Seville, the boys still dance Los Seises during Holy Week. Primitive peoples dance before the images they themselves fashion and worship. Come a little closer in time and space. Only a few hundred miles from New York, there exist several scattered communities known as Shakers, a sect ascetic, founded here in the late 18th century, which worship God in their own fashion—by ritual dance.

The editors of DANCE-INDEX, in a commentary on Mr. Andrew's *Dance in Shaker Ritual,* sum up this monograph conclusively by stating that the Shakers are a fine example of the functional puritanism which is the source of what is most perfect in North American culture. Mr. Andrews is also the author of *The Gift to be Simple: Songs, Dances, and Rituals of the American Shakers* (1940), and an authority in a field he has made almost exclusively his own.

The Shakers, or, as they were known in the beginning, the Shaking Quakers, derived from certain Huguenot sects. Early Shaker exercises, performed in their exceedingly bare temples, were largely involuntary and charged with emotionalism. Sexual continence and separation between the sexes were prominent marks of this sect.

Mr. Andrews treats the evolution of the ritual through the earliest period to the present and finds that Shaker dancing evolved from solo involuntary exercises to a recognizably theatrical form, with audiences of the "world's people" looking on. The author's detailed account of dress, manners and ritual performances is exhilarating, not to mention the seven vivid engravings that almost shout from the pages. An eighth il-

(*Continued on Page* 35)

A Festival at Jacob's Pillow

By HELEN DZHERMOLINSKA

Somewhere in the green Berkshires lies a medium sized boulder, in no way different from its fellow boulders in the county, except that it rejoices in the name of Jacob's Pillow, and its exalted function appears to be that it will serve as the rock upon which is to be built a permament center for dance in America. The countryside in which it dwells abounds in a variety of spots graced with the biblical names so favoured of the puritan settlers of New England parts. Nearby are Jacob's Dream (a hot dog stand), Jacob's Well and Jacob's Ladder. The history of Jacob's Pillow is interlocked with that of Ted Shawn. No need to identify in detail this Paul Bunyan of the American dance world. No one other figure is so universally known and loved as that of Shawn. He moves mountains and strides across valleys with all the ease of that great legendary character to which we are moved to compare him.

Genesis

In 1930 he came to the Berkshires on the hunt for a summer place in which to revive after grind of professional activities of the year. The old farmhouse and barns, built circa 1790, sturdy, beautiful and comforting as only old houses can be, caught his eye. These buildings have been remodeled and have undergone constant change in the twelve years since, until now in 1942 they stand a recognized site of summer dance activity and a source of spiritual strength to those who make the annual pilgrimage to its summer festival.

The walls of the old Carter farmhouse which forms the nucleus of the Jacob's Pillow center of dance.

photo: Hoyningen-Huene

The classroom at Jacob's Pillow. Ted Shawn speaking to an interesting group of his students.

Since Shawn's beginning's in the field he has been motivated by a desire to restore the masculine dance to the dignity it, in justice, deserves, and with the acquisition of Jacob's Pillow, he proceeded to consummate this restoration with the result that a purely masculine group, seen in concert for seven years with upwards of 125 performances a year, has been acclaimed by audiences of over a million in this country, as well as in Canada, Cuba and England. Having achieved epic results worth the epic struggle, Shawn has disbanded the men's group, each to carry his work far afield, and makes a step in a new direction, the founding of a true university of dance at Jacob's Pillow, where he has laboured so valiantly for so long.

A Gala Index

While the ownership of the farm and school and theatre has passed into the hands of the Jacob's Pillow Dance Festival, Inc., of which Reginald Wright is president, Shawn, still the inspirational force behind the works, continues as its managing director and announces this season a genuinely staggering programme of educational and theatrical activity. All the far flung forces in the American and extra-American dance have been drawn to Jacob's Pillow for a display of the power of dance in the contemporary world scene.

On July 6, this cultural Mecca in the Berkshires will open its doors to resident and non-resident pupils for eight weeks of a comprehensive and inclusive schooling in every recognized facet of dance. The faculty for the entire course includes Bronislava Nijinska, in classic ballet, Steffi Nossen, in modern, laymen's dances and children's work, Joseph Pilates, in stretching, limbering, conditioning and correctives,

(*Continued on page* 35)

The Dance Profession — Vict

Waldorf-Astoria, June 20, 1942 . . . Event Will M

Dance Profession VICTORY BALL
ENTIRE PROCEEDS TO NAVY RELIEF
Keep Faith with Them
NAVY RELIEF SOCIETY
PROTECT THE FAMILIES OF THE NAVY'S FIGHTING MEN
NAVY—MARINE CORPS—COAST GUARD

This poster tells you its story. Keep faith with them. These are the people who are your reason for attending the Victory Ball.

On June 20th, 1942, in the Grand Ballroom of The Waldorf-Astoria, New York, an all-day Victory Program combining educational and gala events will be presented, followed by a VICTORY BALL which will feature entertainment by the greatest dance artists of our generation.

During the day, the great leaders and teachers of all the different branches of Dancing whose names you will find inside this letter will offer demonstrations to show what every type of Dance can contribute to the fitness, health and recreation of the nation. Dance exercises which you can give in your own community to promote physical fitness will be demonstrated, and you will receive detailed notes which you can take home with you. If you cannot attend, the notes will be mailed to you.

Our contribution to the NAVY RELIEF SOCIETY will be the first group donation offered them by any profession, and this program will receive nationwide publicity from which you, as a member of the Dance Profession, will benefit.

The details of this tremendous undertaking will be borne by a special committee, representative of all branches of the Dance. This committee has set a goal of $25,000 for our contribution, and we should like to raise the amount exclusively through the Dance Profession. If every dancing teacher, every dance artist and every person connected with the dance co-operates wholeheartedly, we should top that figure easily.

Whether or not you attend the daytime events, whether or not you attend the VICTORY BALL, your contribution to this fund through the purchase and sale of tickets is of paramount importance to you and to every member of the Dance Profession in the United States. Remember that EVERY PENNY you send will go directly to the NAVY RELIEF SOCIETY, whose activities are described in the enclosed leaflet. Remember too, that by cooperating in this cause you are helping our country to Win the War, and helping your own profession to gain recognition and respect of all Americans.

VICTORY BALL tickets are $5.00 each, and will entitle you to participate in all daytime and evening events. A certificate of contribution suitable for framing and displaying in your studio will be sent to every teacher who purchases tickets.

So come to the VICTORY BALL if you possibly can. Whether you come or not, send in your contribution by buying these tickets.

Below is facsimile of letter from Charles S. McCain, Chairman, Navy Relief Society.

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May 6, 1942

Mrs. Evelyn Hubbell, Chairman
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Waldorf-Astoria - Room 534
New York, N.Y.

Dear Mrs. Hubbell:

We are pleased to authorize the Dance Profession Victory Ball, which will take place at the Waldorf-Astoria on June 20th.

You and your associates in the Dance Profession are performing a very great service for the Navy and I feel sure that your efforts will meet with outstanding success.

On behalf of the Navy Relief Society may I thank you for your help.

Sincerely yours,

Charles S. McCain

CSMcC/ds

Ball for Navy Relief Society

...p Donation by any Profession, $25,000 Goal Set

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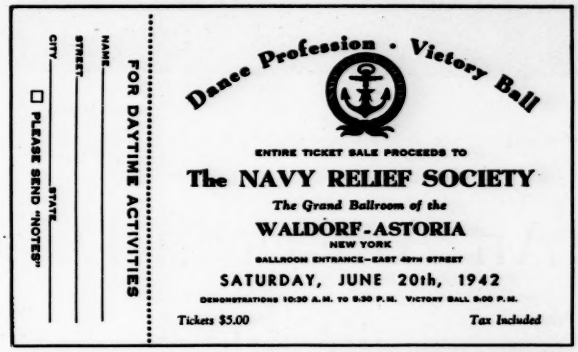
Patricia Bowman	Eric Hawkins	Raye and Naldi
Lucia Chase	Doris Humphrey	Janet Reed
Lew Christensen	Nathalie Krassovska	Bentley Stone
Alexandra Danilova	Catherine Littlefield	Helen Tamiris
Georges and Jalna	Eugene Loring	Charles Weidman
Martha Graham	Tony and Sally De Marco	Igor Youskevitch
Roland Guerard	Leonide Massine	Vera Zorina

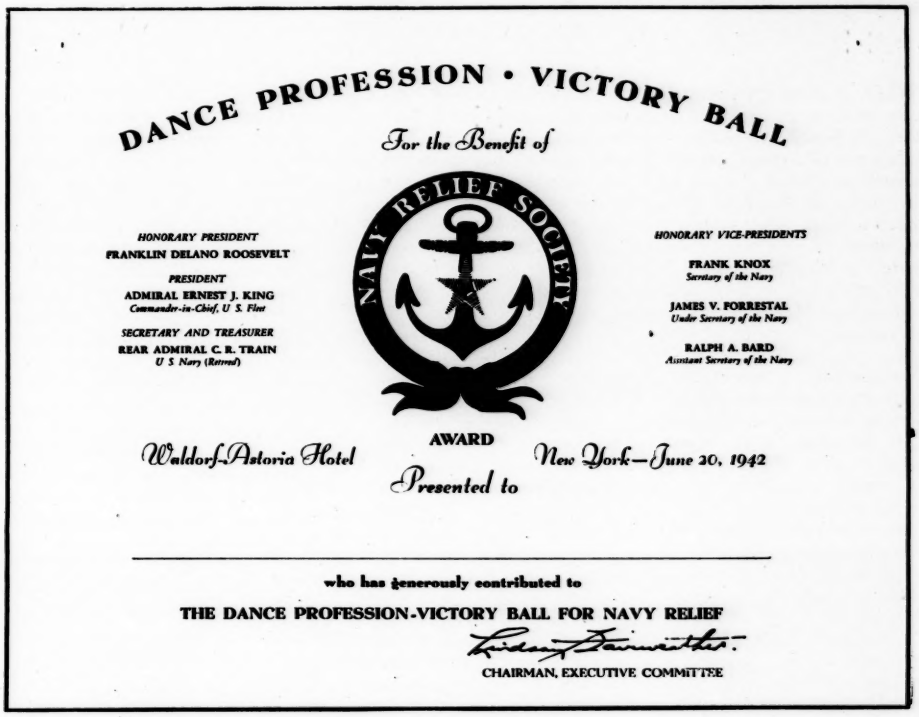
DANCE FOR FITNESS, HEALTH AND RECREATION COMMITTEE

Mrs. Kenneth Appleton Ives, *Chairman*
Madame Sonia Serova, *Co-ordinator Daytime Activities*
Jack Dayton, *Assistant*

Elizabeth Burchenall
Folk Dancing
Albert Butler, *Ballroom*
Louis H. Chalif, *Rhythmics*
Florence Doughty, *Correctives*
May Gadd
English Country and Morris
Olga Ley
Exercises for Layman
Steffi Nossen
Modern Contemporary
Johnny Plaza, *Acrobatic*
Sonia Serova, *Ballet*
Jack Stanly, *Tap*
Sara Mildred Strauss
Body Control
A. J. Weber, *Ballroom*



Above: Facsimile of Victory Ball ticket.



To the right: Facsimile of certificate to be presented to ticket-buyers and contributors to the Victory Ball—for Navy Relief. Actual size of certificate: 8x10.

photo: Courtesy of Museum of Modern Art Dance Archives

Native dancers in a Javanese temple performing the Badayas

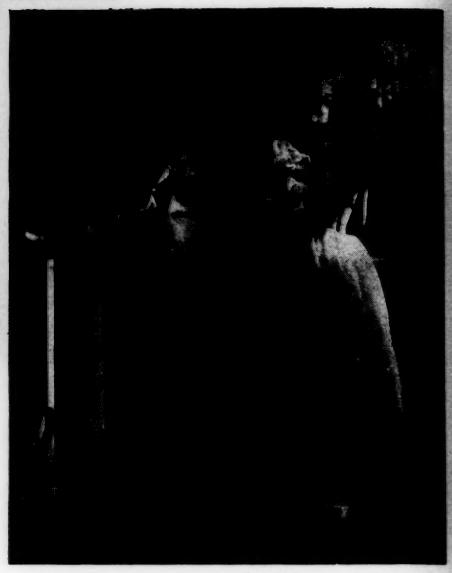


photo: Mourine

Eileen O'Connor, American girl who has danced and traveled widely writes this illuminating story on the Java she visited only six months ago.

An American Dancer in Java

by EILEEN O'CONNOR

While touring through the Far East last Spring, my course took me to the fascinating islands of the Dutch East Indies. I hoped to see the famous temple dancers of Bali, those graceful brown women whose rippling fingertips are a beauteous symbol of their faith. I stopped at Macassar in anticipation of watching skilled native artisans carving the famous wooden heads and ornaments of Caribou horn— and I expected to find native women in Java calmly painting designs on lengths of Batik. But alas! the terrors of war pressed too close to these little people, and instead I found small groups of natives barricading themselves behind pitifully inadequate strips of barbed wire, or mounds of sandbags.

Occasionally I found native paintings done on woven scrolls depicting scenes of the Sirimpi Dance, the famous Japanese figurous dance which is only performed by the Court Dancing Girls. Swathed in lengths of Batik, the figures are generally posed in symmetrical groups, eyes downcast, faces immobile, all the expression of movement centred in long sinewy fingers and swaying hips. Contrary to most prevalent ideas that the native women are exceedingly sensuous and beauty conscious, I found them shy and retiring, modesty being an outstanding characteristic. So too, their Dances reflect a modesty, and Western interpretations which vulgarize the movements, do injustice to an art that is sacred to these naive little people. I greatly regretted that there was no opportunity to attend the temple ceremonies.

Where I longed to visit the natural beauties of Java I was invited to inspect war defenses. In place of native Oriental art I was to see Occidental planes and guns, in place of graceful temple dancers I was to see marching troops and shaky young recruits. In keeping with this pre-war spirit a Dutch official invited me to visit Bandoeng where the island's airforce was stationed. I accepted gladly, not in anxiety of inspecting the Dutch planes, because Bandoeng is a mountain resort and considerably cooler than the stifling seaport-capital Batavia.

Bandoeng, known to many lips now since its siege, but then scarcely known to the rest of the world, yet rich in the beauty of fine homes, hotels, shops carrying merchandise from all corners of the earth,—the whole situated in a valley protected by surrounding mountains and volcanoes. (Incidentally, the poor Dutchmen placed a good deal too much faith in the amount of "protection" these mountains would afford them when the Japs struck).

Here indeed was a beauty spot, a strange mingling of Malay art and Dutch practicability—the homes were similar to our Pennsylvania Dutch in appearance, some drably 18th century, others coldly modernistic, withal aloof—a difficult place to orient oneself. I felt strangely foreign, not a little homesick. I longed for some familiar note. The sight of a Singer Sewing Machine Co., advertisement was a small thrill.

One afternoon following a morning of inspecting airdromes and "Brewster Buffalo's", a young American test

(*Continued on Page* 34)

America's Dance Teachers Rally for Victory

at the

DANCE PROFESSION VICTORY BALL

FOR THE BENEFIT OF NAVY RELIEF

in the Grand Ballroom
of the

Waldorf-Astoria

New York City
SATURDAY, JUNE 20, 1942

Modeled by Olga Ley

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In ordering give bust, waist and hip measurements

IN HONOR of this event to promote dancing for fitness, health and recreation, Capezio presents the Victory Costume, designed by Olga Ley, well known Exercise Editor. The Victory Suit — a striking three-piece mercerized jersey leotard in red, white and blue. AND the Hermes Sandal — a sensational, beautiful health sandal created to give the foot barefoot freedom with scientific support. It's perfect for dancing, sports, leisure, gardening and evening wear. Equally smart with or without stockings. Vary its personality by varying the lacings, in style, in color!

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CALIFORNIA DANCE NOTES

by DORATHI BOCK PIERRE

photo: Rothschild

Aida Broadbent (extreme right) adjusts the ribbons on Eleanor Leaman's shoe while company watches.

HORTON BALLETS. Royce Hall Auditorium. University of California at Los Angeles. April 15.

This concert presented by the University, consisted of two ballets, both seen in different form on previous concerts: *Something To Please Everybody* and *Tierra y Libertad.*

Something To Please Everybody with choreography by Lester Horton, consists of a long series of unrelated numbers "after the manner of a variety show" taking into consideration the many varying tastes of a dance audience. That some of these numbers are superior to others in conception and execution is inevitable, but it is to the credit of Mr. Horton and his group, that in the main they are all enjoyable, and that they have been improved.

Following the introduction "Good Evening" "The Night of April 15, or the Curious Will of Josiah Manners" is for those who like narrative and mystery—of a gruesome and also amusing type. Bella Lewitsky and Jim Mitchell next appear in a tender duet "Romance," followed by Eleanor Brooks in "Dithyrambos" based on the dynamics of Greek reconstructed dance. "Carib" by Jeri Faubion and Jim Mitchell is a clever adaptation of South American rhythms. "Madrigal Doloroso" — "to the memory of Spain," although it has Bella Lewitsky as its main protagonist, is memorable chiefly for the accompaniment by the three boys who accompany her with foot beats, finger beats and clapping.

"Sordid Sweetmeats" has always been the weakest number in this suite, and still remains so. Neither Mr. Horton nor his dancers have their hearts in this type of thing.

"Tragedy—1942" is an excellent pantomimic interpretation of the Chinese under fire. Danced by Bella Lewitsky with a large coolie hat as a symbol, it is a simple and stirring number.

"Primitive" danced by Herman Bodendorfer, David Lober, Jim Mitchell and Leon Rapoport still remains an exciting number with the men exchanging two drums while maintaining a rapid and unbroken rhythm.

"Ceylonese Nautch" replaces the very lovely oriental number by Bella Lewitsky and it is weak by comparison. One expects such a number to be authentic and this does not even have the flavor of the orient to recommend it. "Paranoiac Incident with a 'cello and the Divided Pair" is a very amusing number which Jeri Faubion dances with just the correct feeling to make this Dali-like dream high satire.

The "Hoop Dance" by Jim Mitchell is an authentic hoop dance of the Southwest Indians and demonstrates not only Mr. Mitchell's virtuosity, but also Mr. Horton's excellent knowledge of the Indian dance. "Boogi Bali Woogi" is a jive number based upon Bali-Java movements; and the "Finale" as a medley of the entire suite is also clever and refreshing.

Tierra y Libertad is an epic ballet in five episodes, with choreography by Lester Horton, "wherein characters and figures symbolize forces and masses of people" in the history of Mexico. "Prologo—Leyenda" shows the Indians of the Pre-Columbian era; "Consuista" presents the three figures of the conquest: the Crown, the State and the Church; "Inquisicion," one of the most perfect choreographies in modern dance, is followed by "Mestizaje" which shows the cultural patterns which were superimposed upon the Indian; and "Celebracion" closes the ballet on "the celebration of independence and Agrarian reforms."

The music is by Adrian MacDermott, script by Steve Pratt, costumes and scenery by Guadalupe Martinez, and narration and technical direction by Victor Heyden.

Lester Horton is in his element when he does Indian primitive dance. He loves this form and the result is warm and right. Some technique and forms may be faulty, but basically it is correct and comes through to the audience sharp and emotionally stirring.

There is much too much commentary which is not necessary. The choreography is sufficiently clear, and a mere suggestion of narrative would be better art. Modern dance from being too abstruse is on the verge of becoming garrulous, and from expecting an audience to have second-sight as to its raison d'etre, the audience is treated like a moron, with every action described slowly and carefully. Having the narrative suddenly link the present with the past is crude propaganda which misses its aim for it breaks the hold the original story held over the audience and sends their minds out of the theatre to current screaming headlines.

This ballet is a splendid piece of work that requires further development. In "Conquista" formal action opposing the informal or primitive is very effective; in "Inquisicion" the red-robed figure of Eleanor Brooks is a moving and impressive piece of work, stirring, exciting and repulsive. In fact it is so very good that it is practically impossible to follow, and as a result the last two sections are anti-climactic. "Celebracion" particularly needs strengthening, perhaps by shortening, and certainly by faster movement and freer use of elevation.

The group is smaller this year, but every member is a splendid, indespensible performer. Bella Lewitsky as always strong in her technique and projection; all of the boys infinitely improved, due at least in part to the fact they have been appearing for months in a night club, gaining polish and assurance in performance impossible to acquire without continuous audience reaction. Jim Mitchell, especially, has taken on added professional stature. Eleanor Brooks emerged as the star of this performance, dancing every role with a selfless intensity, projecting the dynamics of her absorbtion through a faultless technique and charmingly modest personality.

photo: Bruno of Hollywood

Freddy Wittop, known as Federico Rey in Spanish concert circles, sits surrounded by his sketches for the costumes to be used in Ice-Capades of 1942.

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CARMALITA MARACCI and Company of Dancers, with Nino Albanese, pianist-composer. Philharmonic Auditorium. April 17.

Carmalita Maracci, supported by Paul Godkin and four artist-students, Margaret Kilroy, Shirley Lopez, Julia Randall and Maria Van Dyke, appeared in concert presented locally by L. E. Behymer.

(*Continued on page* 32)

CHICAGO DANCE NOTES

by ANN BARZEL

Dance Profession Victory Ball

The Dance Profession is giving a Victory Ball. There is a thrill in this simple statement. The fact that this is part of our country's war effort is obviously admirable. The fact that the proceeds of the ball will be used for Navy Relief is commendable. The fact that an ambitious physical fitness program will be launched at this time is important. The fact that the project is undertaken by the "Dance Profession" is thrilling.

The phrase "Dance Profession" is so pat, so tight, so expressive of unity. What and who is the Dance Profession? Is it united? The Dance Profession is everybody connected with dance, — theatrical artist, teacher, student, costumer; the great ballerina and the little squirt at the bar, the concert artist and the little man who makes dancing slippers, the ballroom instructor and the college gym teacher. Are they united? We could say, "Wait and see how they cooperate on the Victory Ball." But we do not have to wait and see. In spite of all the surface discords (and what profession or trade does not have plenty of those) we are united by something very deep, a common and passionate love of, and interest in, dance. Dance—as an art too often a big-heartache; as a business, usually a big headache. Yet there is something about it that inspires a devotion and love that the more publicized arts rarely receive.

The Victory Ball presents an opportunity to prove this unity of the Dance Profession. And we must prove it at the present time, for the foundations of our world are shaking and only those institutions which prove their strength will stand.

There is no point in appealing to the patriotism of our readers. We take that for granted. We have all been touched by the war personally. We are all helping our country in the war effort individually. But there is a need for the Dance Profession to assert itself, to gain the respect it should have by functioning as the unit it really is. A ball, a physical fitness program — these sound trivial, but there is something bigger involved. There is a job to be done. We believe no one else can do it as well as we can. Will we do it?

We are not giving charity when we contribute to Navy Relief. We are discharging a debt to others who have paid our way. The importance of physical fitness at this time and the fact that the dance profession is best equipped to serve in this capacity are self-evident.

Elsewhere in these pages there is a full account of the Victory Ball and its attendant activities and an explanation of what you can do to be part of it. And you will voluntarily take part in the Victory Ball project, because you are patriotic, because you recognize the need for the work that is being undertaken, and because you identify yourself with the Dance Profession.

Russian War Relief Benefit — Thorne Hall, Chicago—April 18.

There were big names and small fry on this program, and it was bright and colorful in the manner of variety shows. There was an attempt to give unity to the program by stressing Russian character dances and classical ballet numbers to the music of Russian composers.

Bentley Stone, whom many people do not know as an incredibly brilliant classical dancer, made a rare appearance in a classical solo. He also performed a gypsy dance. Mr. Stone has a great technique, which includes balance, line, elevation, pirouettes. His movements are big and have smoothness born of assurance.

Walter Camryn appeared in a Russian dance to folk music. It was authentic in steps and music and was performed with spirit.

Eloise Moore and José Castro were excellent in a modern dance, *Two from the Four Hundred.* They are what few concert dancers are — thoroughly professional. Miss Moore contributed several comedy numbers from her well-tried repertoire. She has toured and danced a great deal in the past seasons and has a well-seasoned actress's approach to the stage. She is very much at home on it and establishes contact with her audience at once. Her *Russian Theatre—Vintage* 1924, in which she was assisted by Beatrice Stronstorff and Fran Harris, was very popular.

Doris Windsor was lovely in a *Bolero.* Marilyn Haight, Marie Guerere and Dorothy Hill, three very pretty and talented young ladies who have danced with the Page-Stone Ballet, appeared in a very gay *Country Dance,* to Beethoven music.

The program included two very gifted youngsters. Beautiful little Ruth Ann Koesun danced to Rimsky-Korsakow's *Flight of the Bumble Bee.* She is fleet and distinguished in her movements. Young Edith Allard danced very classically to a Delibes waltz. Weighing words very carefully we can truthfully call her an artist. Altho she has much to learn, there is in her work an emotional depth and stylistic maturity that is rarely encountered in children in any artistic field.

Vytautus Finadar Beliajus and his Folk Dance Group danced a number of Ukrainian Folk Dances.

IN THE FIELD:

The pupils and professional students of Gladys Hight have performed in many programs for the USO in and around Chicago. They were in a floor show for the Highland Park USO, gave several programs at the USO Service Men's Club in Chicago, performed at the Great Lakes Naval Training

(*Continued on page* 32)

Rosalie Lyga, well-known Chicago teacher.

Young Dancer

SECTION

Official Publication Dance Troupers of America

The National Organization for Dance Students

ELEANOR POWELL Grand Trouper

RUSSELL TEDFORD Executive Secretary

The Dance Troupers of America is a national organization for dance students enrolled in established and recognized dance schools. Students become members by subscribing to DANCE MAGAZINE through their schools, receiving membership pins and certificates. Those wishing to join may do so through their teachers. Teachers should write to DTA headquarters, 250 West 57th Street, New York, for information and descriptive literature.

The Green Room

The other day we were sitting in the Green Room, a little too lazy for our own comfort, looking through the back copies of DANCE and reading all about the Young Dancers of several years ago. It makes very interesting reading but we found one copy by Miss Lena Simpson with some material that was even more interesting than the others.

It was all full of suggestions for the summer, and we think it bears repeating. We are a little early because school isn't even out and the recitals aren't finished, but it is certainly something to think about.

And here are the helpful hints:

1. Rest as often as possible, lie on your back with your feet way up in the air. It will do wonders for your pep and for your feet.

2. If your room is hot at night, try sleeping on the floor; the air is fresher there. You won't be used to the hard surface but that'll take your mind off the heat and the first thing you know, you'll be sleeping as well as your friends in their tents in the north woods.

3. If you are going to be wearing toe slippers for a longer period than usual, try painting your toes with liquid collodion, sometimes called liquid court plaster, before your lesson. Put your shoes on in the usual way. This treatment will help prevent blisters from forming; prevention is still better than cures. (This same substance will protect the soles of your feet if you are working barefoot.)

4. If you are taking a long tap course, try wearing woolen socks; the extra spongy cushion protects the soles of your feet and the animal fibres absorb perspiration much faster.

5. If you are going to the beach for the summer, you'll find it an ideal place to practice your acrobatics. The sand always makes you feel that you are twice as good as you are. Just one word of caution. While you are trying tricks, never let anyone help you unless they know how to support you in the right places. Your body is equipped with automatic brakes which will function in such a manner as to prevent you from injuring yourself if they are free to work. If someone is holding you so that these brakes can't operate, you're likely to hurt both yourself and the person helping you. Of course, the converse of this is true too — never try to help anyone else unless you know how to do it without danger of strain.

6. If you are going to a camp, be sure to take along your dance shoes. And it wouldn't hurt to remember some of your best dance routines too. So often during the camping season there are calls for campfire entertainment and you want to be there, ready for the call. It is also a good thing to have them ready when you plan on going to camp. So many of them are now offering dance classes that you will want to be sure and attend this course.

7. If you are going to spend the summer at home, why not take lessons all summer? It is really a wonderful opportunity to keep in trim and next fall you will have advanced so much!

8. And here are a list of books — all about dancing: *Dance of the Hours* by Choate and Curtis; *Felicity Dances* by Arnold Haskell; *Katrinka* by Haskell; *Ballet Shoes* by Streatfield; *Rising Sun* by Ramsey.

American children in performance of Hawaiian bamboo dance called Heeia. From left to right, Leontine Jones, playing on drum, and Vivienne and David Sime, with bamboo sticks, as they appeared in a recent performance before the children of the Stuart School in Garden City, L. I., in a benefit for the Red Cross. They are pupils of Huapala, whose story appeared in these columns last month.

Grand Trouper on Tour for Army and Navy Relief

photo: MGM

Grand Trouper Eleanor Powell closes her door and goes on tour for the benefit of Army and Navy Relief.

Dear Troupers,

All is excitement as I write this! As most of you probably know by now, I leave tomorrow on the special train bearing the members of the Victory Caravan, participating in a big Hollywood show for Army and Navy Relief. We are playing in 14 cities throughout the country, beginning in Washington, D. C. on April 30th, and finishing in Houston, Texas on May 12th.

There are 22 Hollywood stars in the show, and each of us will have something amusing and entertaining to do. There will be songs, dances and comedy skits, and of course, several patriotic ensemble numbers.

I am to do a fifteen minute act, with talk, impersonations and dances — and I am also to be Uncle Sam in the finale, which, to me, is the most thrilling thing of all. I have had a beautiful, authentic Uncle Sam's costume made, and have worked out a 2½ chorus number to a patriotic song entitled "Keep the Lamp burning Bright in the Harbor".

After so many years in pictures, I was hard put to it for a stage routine. I did have one that lent itself very well to a personal appearance tour, but most of you saw that one when I was on the road two years ago. I didn't want to repeat any of the numbers from pictures, because I felt the public would want something new. So I spent some time in the rehearsal hall with my pianist, Walter Ruick, and evolved what I hope will be well accepted by the huge audiences the show will have. I start out with a soft shoe chorus, then segue into a chorus of "boogie-woogie", then into an even fox trot tempo to the tune of "You're Everything I Love", followed by another chorus of the same number in double time. So there's plenty of variety in the number, and I hope it pleases everyone. I also want to do a chorus of "Deep in the Heart of Texas", with the audience participating in the claps — only substituting heel beats. Do you think that will be fun?

Mr. Robert Kalloch of M-G-M has designed a stunning dinner gown for me, of black velvet, fringe and sequins, for my talk. It has a detachable skirt, which I remove for the dance, and the whole costume is most effective. And of course, with it I wear the black opera length hose without which most people seem to think I wouldn't be Eleanor Powell at all!

I'm happy that my cold has left me, and I'm feeling fit as a fiddle. I'd have been heartbroken if illness prevented my going on this tour — it will be hard work, but it's for a wonderful cause, and I'm sure everyone on the trip will be most congenial. Of course, I'm as thrilled as you would be to be part of a group including Joan Bennett, Joan Blondell, Claudette Colbert, Olivia de Havilland, Frances Langford, Merle Oberon, Charlotte Greenwood, Rise Stevens, Desi Arnaz, Charles Boyer, James Cagney, Jerry Colonna, Cary Grant, Laurel and Hardy, Bob Hope, Bert Lahr, and many others. I've never met most of them — after all, we work at different studios, and our work absorbs most of our free time. So it will be a memorable trip — and I'm going to keep a scrapbook of it to show my grandchildren!

I am going to try to see as many of you Dance Troupers as possible, if time will permit. I don't know just how much time we will have in each city — it may be that we will only stop off long enough to give our performance, then board the train again to take off for the next city. But I'll be thinking of you out there in the audience just the same, and I know I'll have my own private rooting section of old friends.

Until next letter then, when I'll be back home and able to tell you some ancedotes about the trip, I am —

Your Grand Trouper,

ELEANOR POWELL

Dancing Master

BULE

by LEROY THAYE

You'll Be Sorry —

If you don't attend the DANCING MASTERS OF AMERICA'S 24th annual normal course opening on July 27th in New York City. This course is open to non-members as well as members of the organization. The well-rounded program will consist of 36 hours of work, 6 each day, lectures and round-table discussions in addition. The faculty includes Catherine Littlefield, ballet mistress, who will present a 12 hour progressive course in ballet; Sonia Serova will give her theory of teaching, and graded work for children; Steffi Nossen, modern; Johnny Sager, tap; Dorothy Kaiser, novelty dances; Naomi Gilooly, acrobatic dances and anatomy. Evelyn Hubbell has been engaged to present a complete course in ballroom dancing. Mrs. Hubbell will be assisted by her staff. A lecture on poise, an added feature of the normal course, will be given by Hazel M. Ryan. Fees for the complete course are $25.00 for members, $35.00 for non-members.

The 59th annual convention opens with the President's Reception and Ball on Sunday, August 2. The teaching program begins the following morning, August 3. Hilda Butsova and Vecheslav Swoboda will instruct in ballet during convention week. Anatole Vilzak will teach character dances, and Sonia Serova will present her always popular baby and children's dances. Other faculty members include Charles Weidman, modern; Jack Stanly and Jack King, tap; Frances Cole, novelty dances; Alberto Galo, internationally famous teacher of exhibition ballroom dances, assisted by his partner, Giralda; Ella G. Sonkin, folk dances; and Mildred Bryan, baton twirling. An all star social ballroom faculty includes Donald Sawyer, Myron Ryder, Evelyn Boardman, Ruth Byrne, Judith and Jacques, George E. Rutherford, Guido Zannette, with his rumbas, tangos and sambas, and Clara I. Austin, who will conduct cotillions.

The convention is open to members, their relatives and assistants. If you are not a member, NOW is the time to join. The Dancing Masters of America is the largest organization of its kind in America. For details pertaining to membership, write to Secretary Leroy H. Thayer, 1215 Connecticut Avenue, Washington, D. C.

The Hotel New Yorker will be headquarters for the normal course and convention. A hotel of distinction, graciousness, it is conveniently located and ideally suited for our purposes.

A. J. Weber has been selected to act as Masters of Ceremonies during convention. He has also been appointed Principal of the normal course.

Cedric Lindsay, William Detwiler, and Frank Howell will again be Floor Marshals for convention week.

Mildred Drewes will act as Chairman of the Reception Committee.

• • •

Thanks go to Anna M. Greene, President; Leroy H. Thayer, Secretary-Treasurer; A. J. Weber, Principal; Vida Godwin, Dean of Women, Ruth I. Byrne, Mary O'Moore, and Julia Mildred Harper who, as members of the D. M. of A. Faculty Committee, have been instrumental in arranging such marvelous faculties for the normal course and convention.

Club Activities

• **Club No. 1.** The Associated Dancing Teachers of Southern California met on Sunday, May 3rd, at Ernest Ryan's Studio in Los Angeles, for the purpose of making convention plans. The convention has been scheduled for August 16, 17, 18, and 19, at the Huntington Hotel in Pasadena. In addition to the usual outstanding faculty

Members of Faculty of Convention and Normal School

Above, reading from left to right: Anatole Vilzak, Ella G. Sonkin, Clara I. Austin, Charles Weidman, Judith & Jacques, A. J. Weber.
Below, reading from left to right: Jack Stanly, Dorothy E. Kaiser, Guido Zannette, Catherine Littlefield, Hilda Butsova, Donald Sawyer.

(which will be announced later) a round of entertainment features are being planned such as swimming, badminton, daily luncheons, and evenings of dining and dancing.

● **Clubs Nos. 4 and 16.** The Dancing Masters of Michigan and the Cleveland and Ohio Dancing Teachers held a joint convention at Hotel Secor in Toledo, Ohio, on Sunday, April 26th. Sylvia Hamer, President of the Michigan club, presided at the joint board meeting while Helen Wheeler, President of the Cleveland and Ohio club, presided at the regular meeting. There was an interesting discussion regarding the 1942-1943 outlook for dance teachers.

The faculty included Mary Linville and Eddie Hanf, tap; Theodore J. Smith, Cecchetti technique; Phil Osterhouse and Francoise Lefevre, ballroom; Sylvia Hamer, adagio; and Esther Damaris Toy, baby work.

During the banquet which followed the convention program, Mary Linville and Eddie Hanf each presented a twenty minute program featuring their pupils which proved an entertaining and excellent climax to the day.

All in all, the joint convention proved most successful.

● **Club No. 7.** The Dancing Teachers' Club of Boston held its last meeting of the season on April 12. There was a luncheon for members and guests which was followed by the business meeting. The Physical Fitness Program was a feature of many discussions.

Myron Ryder was Master of Ceremonies during the social hour which followed the meeting. Prizes and Novelty Dances were in order.

The Boston Club's annual convention will be held September 8th to 11th, plans for which will be announced at a later date.

● **Club No. 17.** The Dancing Masters of America, Chapter 17, held a meeting on May 3 at the Studio House of Marion Venable, in Washington, D. C. Gene Gowing, prominent square dance authority, was featured on the teaching program; Marion Venable presented an interesting thesis on ballet; and Gertrude Eggleston taught an intricate tap routine.

The next meeting, the last of the season, will be at the Virginia home of Adelaide Courtney, President of Chapter 17, on June 21. A garden picnic after the meeting is being planned.

● **Club No. 22.** The Georgia Dancing Masters Association held a meeting on Sunday, May 3rd, at the studios of Mr. S. Louis Domb in Atlanta. There was a round table conference before the business meeting. General instruction of 1941 convention routines was given by Arthur Powell following the business meeting.

● **Club No. 24.** The Dance Educators of America held its last regular meeting of the season at the Park Central Hotel in New York on Sunday, April 26. On the material program were Juliette Mendez, who taught a ballet solo; Dorothy Kaiser in an intermediate tap; Oscar Duryea in a review of some of the older social dances, and Thomas Parsons, who taught Fox-Trot combinations.

Mary O'Moore and Virginia Wheeler, both of Forest Hills, Long Island, were chosen to serve as third and fourth delegates, respectively, to the D. M. of A. Convention. The other delegates are **Thomas Parsons** and President Mildred Drewes.

The next regular meeting of the DEA will be held on Sunday, September 27.

(*Continued on Page* 38)

Members of Faculty of Convention and Normal School

Above, reading from left to right: Myron G. Ryder, Naomi Gilooly, Jack King, Mildred Bryan, Vecheslav Swoboda, Ruth I. Byrne.
Below, reading from left to right: Alberto Galo, Frances Cole, Steffi Nossen, Johnny Sager, Evelyn Boardman, Sonia Serova.

The Ballroom Mirror

reflections by THOMAS A. RILEY

In past articles I have often stressed the importance of the "how" in teaching as against the "what". It seems now that this is more important than ever. When there is so much talk concerning physical fitness it is my opinion that any class of dance instruction, whether it be ballet, tap, acrobatic, ballroom, contemporary dance (I loathe the term "modern"), etc., automatically becomes a class of physical training, if properly taught. Any type of dancing gives the body, through rhythm, the requisites of coordination. And a coordinated body is a healthy one. In ballroom dancing, if the teachers stress correct movement through balance, rise and fall, contrary body movement, control from the hip, relaxation, correct posture, proper alignment, leading and following and present them one at a time in a logical sequence, gradually combining them as each is given, and stress the use of direction to acquire variation of pattern — if all these things are done to as many rhythms as it is possible to use in a class period they will soon find pupils becoming physically fit through the use of coordination. You will also discover that certain rhythms give the body grace, others give the body control, still others lightness and some give speed. Then, correct body movement coupled with the attributes of these rhythms produce through execution, a physically fit person, plus a beautiful dancer.

Typical of the above is the following combination from Tony DeMarco's "Ocean Wave Waltz" which definitely gives the body grace if executed properly. In pattern it is simple — if mastered you will readily see the value of waltz in giving a body grace. Gentleman's part described, Lady dances counterpart.

Hesitate fwd on the R ft., raising the L ft. slightly from the floor in back with the toe pointing down 1 M

Hesitate back on the L ft., with the R ft. raised slightly from the floor in front, with the toe pointing down 1 M

Waltz fwd turning as follows: Fwd on the R turning to the R (1), side on the L turning to the R (2), close the R to the L (3) 1 M

Back on the L turning to the R (1), side on the R turning to the R (2), close the L to the R (3) 1 M

4 M

Watch what this simple combination becomes when danced correctly, gorgeous. This combination may be danced starting either fwd or back with either foot and turning either L or R.

But, how many dance teachers incorporate the foregoing components of coordination in their teaching? I thought after reading some of the ads for dance schools in the New York papers, that I did not blame some of our Congressmen for their attitude toward ballroom dancing if they had read similar ads. From the wording of the ads and from the terrifically low rates offered, I can't understand why they don't throw in a set of Spode or Wedgewood with those marvelous opportunities. But what can you expect when every "dance team" out of work opens a ballroom studio. Why? With the exception of Mr. DeMarco I do not know a member of one dance team who either knows ballroom dancing or can teach it. And when every little couple who places in a dance competition opens a ballroom studio the following week. What makes the winner of an amateur contest think he is a dance teacher? And when teachers are so busy playing "gigole" to their pupils — excuse me, I mean dance partners to their pupils, and running Champagne Hours, Samba Hours, and Conga Lines, no wonder that they have little time for the serious study of dancing, little own teaching —They do everything else but.

Webster: teach (téch), V. T. to impart ***knowledge*** to; ***instruct; inform; cause*** to ***learn*** or ***acquire skill*** in: v.i. to give instruction.

Introducing! The MacArthur Shift

Dance created by Miss Shirley Simes of Springfield, Massachusetts

The dance is arranged to the music "Mac Arthur Shift" by Virginia Simes of 142 Marion Street, Springfield, Massachusetts.

One 32 bar chorus completes the sequence. Count four beats to the measure.

STEP 1

"Showing the Badge"

Couples take open ballroom position facing the line of direction. The Thumb of the outside hand is tucked under the arm as if displaying the badge on lapel!

Step FWD L	Counts 1 (2)
Step FWD R	Counts 3 (4)
Step FWD L	Counts 1
Close R	Counts 2
Step FWD L	Counts 3 (4)

2 Measures

Repeat above alternating twice. 4 Measures

Face partner, drop arms at completion of above and do

"Time Clock Break" (Break to steps 1, 2 and 4.)

Facing partner — each using right arm

a—Reach upwards—fingers pursed as if drawing a card down from a rack 1 (2)

b—Invert hand and with fingers pointing downward push card into slot 3 (4)

c—Describe clockwise circle with index finger around partner's face (Dialing) 1 (2)

d—Press R thumb against partner's R thumb (punching clock) 3 (4)

2 Measures

Total 8 Measures

STEP 2

"Wheels Turning"

Still facing partner — grasp opposite hands, and bending elbows, jerk arms back and forth alternating to represent lovers moving, at the same time revolve around partner with —both gentleman and lady

Starting LR—making continuous turn clockwise

Step L	Count 1
Close R	Count 2
Step L	Count 3
Close R	Count 4

Repeat above 5 times more 6 Measures

Repeat Time Clock Break (See Step 1) 2 Measures

8 Measures

STEP 3

"Loading"

Still facing partner both Bend and at same time slap knees with both hands Count 1 (2)

Lift arms upward with palms at R angles to wrists and facing upward as if pushing up weight Count 3 (4)

Repeat above Plus 4 counts . . . 2 Measures

Moving in LOD with smooth sideward movement — to simulate conveyor belt, arms bent at elbow, palms facing upwards and placed under partners palms as if jointly supporting weight

Gentleman starts L R-Lady counterpart

Step L	Count 1
Close R	Count 2
Step L	Count 3
Close R	Count 4

Repeat above Plus 4 Counts 2 Measures

Linking R arms partners strut step around each other in clockwise circle gentleman starting L

Step L	Count 1 (2)
Step R	Count 3 (4)

Repeat twice more Plus 8 counts 3 Measures

Facing partner and dropping arms (If used as a Paul Jones be sure the Gentleman faces LOD and Lady opposite at this time.)

(*Continued on page* 40)

June Honor Roll

Mary Terry, pupil of Swoboda-Yurieva. She has appeared with the Monte Carlo Ballet Russe in Casse Noisette.

photo: Louis Melancon

The ensemble of Joseph Levinoff's Childrens' Ballet Company and its soloists Jeanette Aquilina and Milo Schneider, guest artist, as they appear in Mr. Levinoff's production of Cinderella.

Above, from left to right: Louise & Lester Keller, brother and sister team in classic adagio pas de deux. They are pupils of Larue and Yolanda of New York City. Miss Sara Louise Miller, as she appears in her role of The Rose in The Ballet of Flowers. She is a pupil of Ellan Simpson Peffer of Harrisburg, Pa. Little Joyce Roach, called the Eleanor Powell of Rochester, N. Y., a pupil of Gladys Bliss. Nita Shaw as Pinocchio in a recital by the Mamie Barth school of Pittsburgh, Pa.

Below, reading from left to right: Miss Emilia Herman, pupil of Larue and Yolanda of New York City. Miss Joy Greneker, pupil of Ethel Phillips of Philadelphia, Pa. Miss Dolores Herrmann, advanced pupil of the Howell Dance School of Brooklyn, N. Y. Miss Lorraine Garrity, a pupil of Mamie Barth of Pittsburgh. Miss Lois Odell, a pupil of Petroff Slaby of Milwaukee, Wisc.

CHICAGO DANCE NOTES

Station and at Fort Sheridan. An interesting note is that the service men are especially sympathetic toward children performers.

Albia Kavan who was with the American Ballet, Ballet Caravan and most recently with Edwin Strawbridge has joined Ballet Theatre.

Catherine Littlefield will probably arrange dances for the new ice show that will go into the Center Theatre.

(*Continued from page* 25)

Add Variety Dancers: Mata and Hari are at the Chez Paree; Grisha and Bronia are dancing at the Royale Frolics; tap dancer Jeanne Blanche is at the 885 Club; Violet Strand is at the White Horse Cafe; Libby Scott is doing her tap dances at the Playhouse Cafe; Cell DeVine and Jane LaVonne are at the Cave of the Winds; Sonia Olchoff is dancing at the L & L Club.

CALIFORNIA DANCE NOTES by Dorothi Bock Pierre

Arthur Prince, well-known dance director for films for years, and whose highly individual tap routines have been created for Ida Lupino, Shirley Temple, Robert Stack, Lana Turner and many others, has recently made many of these dances available to dance teachers.

Angna Enters has appeared in her unique concert programs in San Diego on May 2, and at Stanford University on May 6. There is no concert booked into Los Angeles at this date, but she has a large following here and it is hoped she will give a concert while she is here putting finishing touches on her latest book "Silly Girl."

An exhibit of her drawings and paintings opened at the art gallery in the Beverly Hills Hotel on May 9.

* * *

Miss Marion Gay, director of Unit No. 1 of the Los Angeles USO has received the full cooperation of the Ernest Belcher dancers for her various programs. Barbara Williams danced for the 50th Coast Artillery; Louis dePron and Betty Mae Crane appeared at the Hollywood Studio Club; Frankie Lee Hodges, and Lieana with Phylis Edwards, Blanche Landres, and Enesse Norwood danced for the California Anti-Aircraft Unit at Hawthorne, and for the graduation of Air Cadets Cal-Aero, Ontario; and Gwenyth Berdun appeared for the Tank Destroyer Battalion.

Dorathi Bock Pierre, of the *American Dancer* staff, spoke to the dance classes of The University of California at Los Angeles on May 13, using as a subject "From a Dancer's Notebook."

* * *

Margaret Ketchum, who specializes in authentic historic Hawaiian dances, and has written a dance book for children, is the new secretary of the Associated Dancing Teachers of Southern California.

* * *

Belita, English skating star, former protegee of Anton Dolin, is taking ballet lessons from Irena Nijinska.

* * *

LeRoy Prinz, dance director for Paramount Studios for many years, is now a Major in the army.

The annual dance concert of the University of California at Los Angeles, is taking a somewhat different form this year, being entirely the work of the students themselves. Its title "A Feather in Your Hat." The production is directed by Robert Tyler Lee, and Miss Martha B. Deane, head of Women's Physical Education, and Mr. Ralph Freud of the Drama Department, are featured in the cast. Six performances were given, May 6, 7, 8, 9, and matinees on the 6th and 9th.

* * *

The Pasadena Bach Festival will have the Bach Suite No. 2 in B Minor danced by a group under the direction of Letitia Innes.

* * *

The annual Desert Cavalcade of Imperial Valley was held in Calexico on April 9, 10, 11. This is an outdoor pageant held on a hillside and tells the history of Imperial Valley, one of the richest farming regions in the country, where there are a dozen crops a year, which lies near the Mexican border. Blanche Courtney was dance director for the pageant, and her daughter, Lila Stone appeared in Spanish dances.

3000 children appeared in the parade with floats showing history and arts of the region. Many Indians from the near-by reservation also appeared. The festivities closed with a "Gay Nineties" party at the leading hotel, with everyone in costume.

* * *

The increasing popularity of old-time American dances by all age groups, and especially the soldiers on leave, is making a difference in some classes formerly devoted to the more modern ballroom dances. Nico Charisse was the first dancing school to offer Square dances and Virginia Reels in regular classes.

* * *

Veloz and Yolanda appeared in concert at the Philharmonic Auditorium on May 2, in a program called "Dansation." Their numbers included all of the favorites seen before, including their best number *Tango Yolanda.*

Supporting artists included Jerry Shelton, accordionist; Lothar Pearl and Robert Garetson, pianists, and Vincente Gomez, guitarist.

* * *

Myra Kinch, dance instructor at U.C.L.A. is planning a tour with her dance group this summer.

* * *

Devi Dja and her Bali-Java dancers made a motion picture in Hollywood, and have left for Chicago and other eastern cities for concerts. LIFE magazine took many pictures of this interesting group for a feature spread in a fall issue.

* * *

Katherine Dunham has completed the dances she was directing for the new Abbott and Costello picture at Universal Studios.

* * *

A famous ballet star is taking tap dancing lessons, and getting an enormous kick out of it.

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THE SHORT STORY BALLET

(*Continued from page* 11)

modes which surrounded the use to which that idiom was put in the aristocratic, nineteenth-century style. (The true *ballet-blanc* was left out of the picture altogether; one does not satirize that!) *Gala Performance* is that rare and witty thing, a ballet which debunks the surface of a style without expressing contempt for, or indifference to, the basic language that went into that style or the meanings which the style had when those meanings were still vital. The title reveals the point of the ballet, as do all of Tudor's titles: the 'gala' atmosphere — cooked up, if you please; the 'performance' attitude — something to be gone through and completely all out.

One further point. Antony Tudor is not given to manifestos. No one, therefore, has thought to dub him a revolutionary, which is just as well; he will have no words to eat, no followers to repudiate. All the same, *Gala Performance* is a succinct statement — shy and cleverly gloved, no doubt — of what Tudor does not intend to do with ballet that has been done in the past. This is what the court ballet — the ballet of stars, of personal exploitation and display — looks like to a twentieth-century member of the middle-class, a one-time clerk who also knows how it feels to be among the homeless proletariat. (The latter also finds echo in *Dark Elegies* — in the costumes, the simple idiom and form, the direct feeling.) There is more than one way to announce a revolution. *Gala Performance* does not argue nor shout, but it supports by unobtrusive tactics the dialectic of Tudor's serious works, and that dialectic portends change.

Goya Pastoral and *Time Table* must be dismissed rather shortly. The former, a redoing of a Ballet Theatre work originally composed by another choreographer, was— one may presume — the result of an offer to help or an assignment. The Spanish dance is hardly up Tudor's alley as yet; his intensity, though it reaches down to the same roots in the passional life, is not of the same order. Nonetheless, even this dancewright chore was done with care, with evident affection, and with an unmistakable quality that flowed — a lyric fluid — through the whole revised work and pulled it together. It reminded one of the fact that the English have been great translators, able with second-rate material to simulate, if not always to impart, the feeling of the first-rate.

Time Table, composed in the spring of 1941 for the American Ballet, has been seen here only in rehearsal in an unfinished state. Its theme and setting are contemporary, the parting of lovers in a suburban railway station, and it has an American score. Unquestionable Tudor in mood and quality, it remains work in progress. If the memory of a single performance has not played one false, it contained more than a few hints of this season's *Pillar of Fire* — in the personae of the two lovers and a suggestion that may have developed, or come from, the two choruses of the latter work (Antony Tudor was ready to bring *Pillar of Fire* into being a year and a half ago).

This new work, then, the hit-ballet of Ballet Theatre's spring season, is Tudor's first ballet composed and presented here in finished form. The theme is the agony of passion frustrated, of the same substance, therefore, as *Lilac Garden* but gone into directly, more deeply, and worked through into what becomes, to use a cliche, a happy ending. Its dimensions are the largest of any Tudor work so far, and on many counts: a varied and maturely conceived cast of characters or, if the term is somewhat misplaced, of symbol-persons — the forces that struggle in Hagar's tortured mind; two opposing and marvelously realized choruses; a shift in mood and movement that divides the ballet into two parts, with the transition as smoothly and beautifully brought off as the transformation scenes in Wagner's music-dramas; a more confident union and interpenetration of dance and gesture, the latter derived — as is customary with Tudor — from everyday life but transmuted into genuine dance substance. Despite its length (there are two or three spots where the length seems imposed by Schoenberg's *Verklaerte Nacht* rather than by the choreographer's own impulsion), *Pillar of Fire* remains true to the short-story form which Antony Tudor has brought into and created for ballet.

In using this term, the writer is, of course, borrowing from another art, with all the disadvantages and dangers that beset the employment of an analogy, and all the chances of misunderstanding. The reason for the choice can be put upon a very obvious basis, the librettos themselves. "Caroline is about to enter upon a marriage of convenience", so goes the program note for *Lilac Garden,* "but gives a farewell party before the ceremony. Among the guests are the man she really loves, and the woman who, unknown to her, has been her fiance's mistress. The ballet is a series of meetings and partings and interrupted confidences, until, at the end, Caroline — without having had the opportunity to take a final tender farewell of her lover — has to leave on the arm of her fiance." The libretto of *Pillar of Fire* is even more compact: "Hager, whose elder sister is a spinster, foresees the same fate for herself. When the man she unrequitedly loves seems to show preference for her younger sister, Hagar in distraction gives herself to one she does not love. The resulting crisis, however, unites her with the man she really loves".

But these kernel plots, bare as they are in cold print and even misleading, if by them one is led to expect an objective narrative, are merely the literary corroboration (from the choreographer himself) of what the ballets actually reveal when danced: the pregnant incident — seat of a crisis and centre of the converging forces that create the crisis — which draws aside the curtains and displays the soul in its nakedness; the single, dominant emotion riding high above the dance, never forgotten, never lost; the martialing of all ballet's resources — dance, gesture, music, decor, lighting — to create, sustain and resolve this one effect.

As a result, the dancing in these ballets is both more and less than dance. There are no dance movements as such, those direct, openly confessed dance-melodies and their rounded-out forms which have provided the backbone and skeleton of traditional ballet even through Fokine and can still be seen in larger symphonic shape in the Massine and Balanchine. Here, on the contrary, dance becomes absorbed in gesture so that there is an unending flow of expressional movement, the parallel in ballet of that continuous and extended 'melody' or recitative with which Wagner transformed opera into music-drama. It is significant that Tudor uses the same device of motifs that Wagner used — the opening of *Pillar of Fire* is a remarkable example — and that he has the same penchant for the pregnant pause, the *stasis,* where it devolves upon the music to carry alone the weight of a climax.

As Fokine saw — and in this respect Tudor is his ardent disciple, the result is that the whole thing becomes dance, informed in Tudor's case as in Fokine's with a confident and original use of the language of ballet. But the orientation is different, an eschewal of dance *per se* or, more accurately, of the raising of dance into the air so that it can be seen for itself in its pure glory. Using the term not in its technical but in its temperamental sense, Tudor's ballet is essentially *a terre.* He knows and uses every trick of elevation, and has invented new and daring and beautiful ones; but the elevation is always earth-sprung and returns to the earth. The dancers rise not to become godlike but to display in all its intensity and pathos their earthiness. With Tudor, to see the human creature on fire is to see beauty.

Antony Tudor, then, is a romantic but with a difference. His is a romanticism since *les sylphides,* since Zola and Flaubert, since Freud. There is a stern, even terrifying sense of the physical in all his ballets which the *ballet blanc* for example, could never countenance. His dancing-acting beings are punished by and for their bodies, and punished because — here Tudor aligns himself with the twentieth-century imagination — they have not learned how to use the body as the instrument of their finest, highest yearnings. In dancing this out, the composer is not afraid to use the most literal of gestures, saved from crudity by a taste that stems from a ruthless honesty. In short, there is a great deal of D. H. Lawrence here, his realism and the fanatic, even mystic belief in the purge by fire. There is the same conviction — not without its ironic overtones — that the gods are dead; we can only take the awkward, frustrated bourgeois persons that we are, in our awkward, ugly clothes, and by stripping off the clothes — dress, convention and virtuous subterfuge — reveal the terrifying splendor of hungry, struggling beings.

Whether Antony Tudor has succeeded in cutting away the last disguise remains to be seen. Satisfying as his works seem to

(*Continued on page* 34)

★ ★ ALL OUT! FOR THE VICTORY BALL — JUNE 20 ★ ★

THE SHORT STORY BALLET

(*Continued from page* 33)

us today, I am not sure how well they are going to wear. To say that this depends in part upon the music he uses — and how we will feel about this music ten years from now — raises a question to which attention has already been called by some commentators. The consonance of music and dance in Tudor's ballets is, of course, little short of miraculous, especially when one notes that it does not depend, as in the case of Balanchine for instance, upon a direct conformity to the musical structure nor upon a nice knowledge of the exact musical materials used. The miracle becomes more comprehensible on discovering that the music to which Tudor turns is actually rather simple, even monotonous in material and mood or, to put it more fairly, is sufficiently ambiguous in its emotional structure to allow an unusual degree of choreographic latitude. The Chausson, the Mahler, the Schoenberg remind one of what Roger Sessions has said of the opening phrases of the Prelude to *Tristan and Isolde*: "These bars . . . do not express for us love or frustration or even longing; but they reproduce for us, both qualitatively and dynamically, certain gestures of the spirit which are to be sure less specifically definable than any of these emotions, but which energize them and make them vital to us." Music of this sort supplies an extraordinarily malleable plastic for the kind of short-story ballet Tudor creates. With its reliance upon the emotional compulsion of the strings and its ambiguity of substance (against which much of contemporary music is now in revolt), it furthermore suggests a certain subterfuge or, shall we say, a final romantic 'defense mechanism' which does, I think, carry over into Tudor's ballets.

There is, for instance, the long, climatic pause in *Lilac Garden* which on fourth or fifth seeing seems less a final high point than a choreographic evasion, that the drawn-out coda, somewhat mechanically contrived, does not help to correct. There is the strange 'glorification' at the end of *Dark Elegies,* disturbingly sentimental in its almost picture-postcard 'intimations of immortality'. There is the close of *Pillar of Fire,* meant as an apotheosis, which to the writer seems a shying-away, from the logic of the work just as that logic is being hinted at in the recumbant figures barely disclosed in the darkness. And there is the ever-present Tudor signature, the dance *persona* which the choreographer himself assumes in his works; stiff, forbidding, oft bewildered — a boy that will become a father without ever having been a lover, or a man who has been such a boy. It is as if the dancewright were embodying in his own person the pathos of the *porteur* — the beauty-bearing beast of nineteen-century ballet — and the pathos of the dance teacher and dance maker — a creator of dance who is convinced he cannot dance himself. It is as if here were a world of ardent feeling into which the choreographer may lead the beings of his imagination as Moses led the children of Israel into the promised land, but into which he himself is forever precluded from entering.

The last irony of romanticism is the feeling, the fear on the part of the artist that he is unable to realize *in himself* the wonder of his dreams. The triumph of twentieth-century realism consists in the realization that this fear is quite beside the point, a last refuge of the pathetic, a final evasion of art's challenge. There is, of course, something bogus in the genius of every artist, something soft which he long feels he must protect, a disguise which gives his early works their enigmatic, tantalizing charm. It is exactly this mask and its attendant sentimentality that the artist must cast off if he is to emerge and be seen in his full maturity. In the writer's judgment, Antony Tudor stands today at that critical point in his development.

AN AMERICAN DANCER IN JAVA

(*Continued from page* 22)

pilot invited me to luncheon. He had a Ford coupé and suggested we might drive around the island a bit first to see some of the natural wonders of Java. Nothing could have delighted me more at that moment. So we drove out of Bandoeng, East towards Soerabaja, in search of coffee, tea, rubber, tapioca, black-faced monkeys, and an active volcano.

March marks the end of Java's rainy season so that the sun shines brilliantly all morning, but in the afternoon a drenching downpour might occur. Perhaps for ten minutes it will pour, and then dry quickly with dancing rainbows—or the rain may last four or five days ceaselessly. In the Islands one never knows. Life is full of extremes—as is the climate.

So the rain came and there we were—halfway between Bandoeng and Soerabaja on a side road, looking at rubber trees. We ran back to the car and proceeded in hopes of finding some place to eat, but we passed only native huts and untrespassed jungle.

Finally we approached a clearing in the road, and came upon a neat little cottage tended by a very old Dutchman.

He greeted us in Dutch — then, perceiving our obvious ignorance of his tongue, switched rapidly to smatterings of Russian French German and English. We told him we were caught in the rain and were very hungry.

He opened the screen door of his place and led us into the main room. It was comfortable and cozy, with large wooden chests gaily painted with Holland scenes, silver ornaments from the Islands, and old keepsakes from a childhood on the Zuyder Zee. My eyes were drawn almost immediately to a familiar photograph on the side wall — "could it be possible or do my eyes deceive me?" I thought as I approached it. Yes, really, a photograph of Anna Pavlowa in her white costume of "Chopiniana", an arabesque of classic perfection. It was autographed "Anna Pavlowa, 1922". I asked our Dutch host how he had come to acquire it. I was really quite thrilled at seeing this picture, one of my particularly favorites, so far from home.

"First we eat," he said, "Then I tell you little story."

He passed us large trays of fruit, small fat bananas, mangosteens, ripe papayas, mangoes, paw paw and green oranges. Then he brought coffee — real Java coffee, small jugs of thick black brew, and large pitchers of hot milk and water to temper it. Cheese there was, fat sausages, too, and the ever-present staple, Nasi Goreng (the native Malay rice).

Then he began his story:—

"About twenty years ago, it must be—long time ago, this lady here she dance in Batavia and make big success. I see her dance, and she like lovely dream. I never forget her, never."

And I appreciated then how great a thrill it must have been for him indeed, isolated as he was for so many years, ten thousand miles from his homeland. And I mused too on the great art that is the Dance, that it can speak to men of every tongue, that it can express thoughts and spread joy universally, that it can excite bejewelled matrons in Covent Garden and naked little brown people in Malaya, alike.

He went on:—

"I came home after the ballet and think — how wonderful to be back in Europe again — in Amsterdam, Rotterdam, maybe. I can see wonderful artiste there all time. Here, in Java, once — twice, in year, maybe, I see so great artiste. Some years no opera even.

"So — next day big car stop at my house here. Man, Russian man say lady in car — very hungry, would like eat, stay here one night.

"I say 'Ja, Ja.'

"When Madame Pavlowa came in house, I surprised! I never think to have Pavlowa in my house. I make nice supper, nice room — she very happy. She love Java, and I tell her I see her dance in Batavia. I like very much this 'Chopiniana'. — So great artiste!"

And he mused a bit, remembering that happy moment, probably the happiest moment in his secluded life. Then he went on:—

"Next day she must go to take boat in Soerabaja. I no take money from Pavlowa—she honor my house. — She smile — 'You like photo, maybe?' she say. And she gave me photo, sign name, and everything. Beautiful, nitch?"

Beautiful indeed, and a joy to the old Dutchman for all his days. A great tribute to the memory of a great artiste — to bring happiness and beauty to such corners of the Earth.

The sun was shining when we emerged from the cottage. I came away happier for the memory and no longer feeling like a stranger in the distant isle of Java.

★★ A CALL TO ARMS! FOR THE VICTORY BALL — JUNE 20 ★★

FESTIVAL AT JACOB'S PILLOW

Ted Shawn in American dance, music dance and character dance, and Barton Mumaw, as assistant to Shawn. An additional faculty of guest teachers who will teach one week each include Argentinita, in Spanish dance (unless contracts force her to be outside the United States this summer), Elizabeth Burchenal, in American folk dance, Dr. Anne Schley Duggan, in fundamentals of rhythm, form and design, Prof. Margaret H'Doubler in rhythmic form and analysis, La Meri in oriental dances, Arthur Mahoney, in 18th century court dances, Ruth St. Denis, in ritual and religious dance, and Elizabeth Waters, in modern dance.

There will be approximately forty lectures and twenty dance moving pictures. Resident students will also be chosen to work with visiting choreographers and, if sufficiently talented, to appear on festival programmes.

A Gala Festival Programme

This Spring has seen the erection of a new, modern theatre from the plans of Joseph Franz, architect, on the site of the old, which has for many years been literally a lodestone in the Berkshires. We may well expect an influx of thousands this summer who will come to see as dazzling a company as has ever been assembled under a single roof, a company which includes such artists and choreographers as Argentinita and her company, Don Oscar and Elizabeth Becque, Elizabeth Burchenal, Irene Castle, Agnes de Mille, Anna Duncan, Martha Graham, La Meri, Catherine Littlefield, Arthur Mahoney and Thalia Mara, Barton Mumaw, Bronislava Nijinska, Ruth St. Denis, Seiko Sarina, Ted Shawn, Sybil Shearer, Tamiris, Elizabeth Waters and her group, and others who will be announced in a few weeks.

There will be ten programmes during the season, each to be presented four times a week, and the theme of which will be a survey of national and foreign influences on

(*Continued from page* 9)

dance, and which will feature American Folk Dance, American Ballet, European Classic Ballet, Oriental dances, Latin American dances, History of Ballroom dancing, and three generations of American theatre and concert dancers.

It is hoped to close the festival with a programme devoted to the World premiere of four or five new American dance works, and that a substantial prize will be given to the work judged the finest by a committee of judges.

A University of the Dance Emerges

A close look at this ambitious plan is convincing proof that American dance is coming of age, and this in an epoch torn by war, social disorder and economic agony. This coming of age is no less the result of the lovingly harvested fruit of the toil of an older generation of dancers than it is of the flowering of this generation of dancers we see about us which follows leaders like Shawn and in turn becomes the leaders of the next unseen and unpredictable generation.

American cultural life must be enriched; its future after the war must be insured and today this insurance is being written by all the brave names in the American dance.

* * *

What does Jacob's Pillow promise this future? The far sighted Shawn says: "I want to see the standards of American dance education raised and the only way to raise those standards is to require as much of the dance educator as we require of the doctor, lawyer, or teacher in the school and college systems."

So it becomes plain that if there is to be a university of the dance here in America with degrees taken after a variable period of years, this place may well be at Jacob's Pillow. At this time, of course, that is a hope. Let the dancing generation confirm it—as it needs must.

BOOK REVIEWS

lustration commands attention for its primitive resemblance to dance notation.

Volume 1, no. 4 is representative of the uncompromising standards of DANCE-INDEX, which have been uniformly first rate. It were not amiss to nod to the welcome monthly *Scores and Discs* written by Baird Hastings, co-editor. This department on the new record releases is suave, interesting and informative.

WALK YOUR WAY TO BETTER DANCING, by Lawrence Hostetler, published by A. S. Barnes & Co. $2.00, 263 pp.

"Dancing (social) should be done with a minimum of effort. Its primary purpose is social recreation and emotional release through rhythmic movement. If dancing becomes more work than pleasure, it defeats its own purpose."

Thus the *leitmotif* sung by Lawrence Hostetler. In 1930, Mr. Hostetler wrote a book called *The Art of Social Dancing*, which despite the years and passing fads, has needed little revision, and is still in demand. In 1942 he produces a text which may well become the ballroom dance teacher's gospel.

(*Continued from page* 18)

In his thesis that a good ballroom dancer is not made by learning new "steps" but by learning the mechanics of movement, the author simply falls in line with progressive thought among ballroom dance teachers everywhere.

The book is generously sprinkled with excellent corrective exercises, designed to rid the body of accumulated faulty physical habits and to prepare it from the ground upwards, as it were, for walking correctly to dance correctly. In spots he even touches upon the psyche and also recommends a procedure for relaxing so as to fall asleep easily, which, may we say, comes not amiss in these insomniac times.

More than a study of body control and an approach to dance through correct walking fill these rich pages. The chapters devoted to an evaluation and break-down of the numerous phases of social dancing, accompanied as they are by many lucid illustrations, give free proof of Mr. Hostetler's authority. He is, incidentally, besides a teacher in his own school, a faculty member of the departments of physical education of Columbia University, New York University, the Savage School of Physical Education and the New Jersey State Teachers College.

So—if you don't know "how to be a light dancer . . . when the girl controls the lead . . . the single and double conga . . . the difference between the modern and Viennese waltz" etc., see the professor. He knows the answers.

THE WISE OLD MOTHER GOOSE, by Lenoir Richards-Martin, published by Walton and Wright, The Granada Press, Los Angeles. $1.50.

Here is a charming tale right out of fairyland itself and expressly made for little children. The author, Lenoir Richards Martin, is a dance teacher with a life long reputation for constructive work with children. We note with interest that she began illustrating to round out her work in children's dances. Her illustrations for *The Wise Old Mother Goose* are utterly captivating as is the descriptive original dance which accompanies them. The dance may be executed as a *pas seul*, a *pas de deux* or *quatre*, and it is brief and simple. The theme, very educational and highly moral, concerns the adventures of an egotistical little gosling who runs away from the brood and meets two Dutch children, Heine and Katrina with whom he experiences numerous adventures, and finally, playing Cupid, pushes them into each other's arms, and delivers a gander's blessing. The music suggested for this dance of romance is a Norwegian Country dance by Edvard Grieg, and the suggestion could not be less amiss.

Remember!
★ June 20 ★

DANCE EVENTS

(*Continued from page* 15)

also puzzling points, mainly of unwise program building, bad casting and, in so small a company, the questionable value to the group of some of its members.

* * *

Si-Lan Chen and group — Barbizon-Plaza Concert Hall, April 23.

Si-Lan Chen returns to the concert stage after an absence of one season with new material acquired from study in the British West Indies. Her Calypso sketches were the weakest on a programme which furnished her some opportunity for exercising her fine gift for satire. The accompanying group was not overly strong, but showed some feeling for modern composition and struggled somehow through a piece on the relation between the Soviet artist and audience. The guest artist, Olga Coelho, a Brazilian chanteuse of extraordinary artistry and charm, came as a delight at the end of the programme. She sang several South American songs in Spanish, Portuguese and a somewhat mysterious Indian dialect with style and vigour.

H. D.

* * *

Jane Dudley, Sophie Maslow, William Bales and Company — Y. M. H. A. Dance Center, May 3.

This repeat performance of a significant and highly exciting programme of three unquestioned leaders among the younger modern dancers found itself warmly received

(*Continued on page* 36)

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DANCE EVENTS

(*Continued from page* 35)

by an audience which left no doubt as to its enthusiasm. Their first appearance, like this, was under the auspices of the DANCE OBSERVER, and was reviewed in these columns in the May issue.

H. D.

• • •

Simone Michelle — Carnegie Chamber Music Hall, April 23.

Simone Michelle, recent arrival from Europe, is not as French as she sounds. Her work is that of sincere modern German with a light touch of ballet. Her best numbers were *The Call, In Modo di Tango, Re-action to a Night-Club.* The latter, by the way, was the best costumed. Miss Michelle has undoubted possibilities, a dramatic sense, little lyric quality and no originality.

N. W.

Miss Van den Berg's dancing is pleasant and earnest but no matter what she does we remain unmoved because there is no inner conviction. Her creation seems to come entirely from the outside—there is none of the compulsion from the inside that is necessary to give us a sense of life and reality in any form of art. The music she chose fitted in all cases the essential idea of the dance, but often her movements seemed to be set arbitrarily to the music, to lack the inevitability that is necessary to keep us from hearing music here and seeing a moving figure there without any real relation between the two.

Miss Van den Berg's costumes were charming (and thank heavens she did not do her dance of victory in red, white, and blue!) but they often assumed more importance then the dancing itself—again because of the lack of inner conviction. The one exception was the next to last dance, *"Lorsque Tout est Fini,"* where she danced a Parisian prostitute with real sincerity and warmth. In spite of a slip that nearly resulted in a tumble this was the one dance that had the power to move us, and during which we completely forgot the annoying squeak of her shoes. If Miss Van den Berg can give to all her work the richness and compulsion she gave to *"Lorsque Tout est Fini"* she will have something worth while to offer her audience.

M. L'E. C.

A GALLERY OF AMERICAN DANCERS

(*Continued from page* 13)

And what a company that was. It included Gisella Caccialanza, Annabelle Lyons, Albia Kavan, Ruthanna Boris, Ruby Asquith, Eugene Loring, Erick Hawkins and Charles Laskey—to mention a few who have made names for themselves in the profession.

Christensen's first contribution as a choreographer was *Encounter,* a classical ballet to Mozart music. He also did *Pocahontas,* his first American ballet. Later came his big success *Filling Station,* where Lew as Mac the attendant was thoroughly American and thoroughly balletic. As the Caravan grew into a full-fledged touring company Lew added his delightful *Charade* to the repertoire.

There were interludes. One summer Christensen spent in Hollywood where he danced with Zorina in the movie version of *On Your Toes.* He choreographed a ballet *Midsummer Night's Dream* for the San Francisco Opera Ballet. He taught more or less regularly at the School of American Ballet. In the meantime he also had married Gisella Caccialanza, a leading dancer in the American Ballet and with the Caravan.

In the spring of 1941 the American Ballet with an enlarged company and repertoire toured South America. Lew Christensen was one of the choreographers as well as ballet master and leading dancer. He danced the principal parts in many of the Balanchine ballets including *Apollo,* and *The Bat.* Many of the ballets from the Caravan repertoire were given. Among these were *Charade* (translated into *Advinanza*), *Filling Station* (*Estacion de Gasolina*) and *Billy the Kid,* in which Lew danced his original roles. He also danced in Antony Tudor's *Time Table.* For this tour Christensen collaborated with Jose Fernandez on the choreography for *Pastorela,* a ballet on a Mexican theme.

This spring Christensen was one of the stars of Eugene Loring's company Dance Players. When he resumed his role as Pat Garrett in *Billy the Kid,* one realized how good he really was. Without being at all ostentatious he made the part really important. It was not merely superior dancing, his very presence on the stage radiated strength and goodness. Christensen was also perfectly cast in another Loring ballet, *Prairie.* His big, open movements suited the scene to perfection.

Just when we thought we had him typed and in a pigeonhole Christensen produced his successful new ballet *Jinx* for Dance Players. It is concerned with an unpopular circus clown and has a brooding atmosphere that none of his other works have.

As we go to press Lew Christensen is on his way to Buenos Aires where he will appear as guest dancer at the Colon Theatre and where he will probably add another chapter to the history of American ballet dancers.

VIA THE GRAPEVINE

(*Continued from page* 17)

ting ready for new productions, which promise very well. Plans call for *Helen of Troy* based upon Offenbach's *La Belle Helene,* choreography by Michel Fokine; *Romeo and Juliet,* with choreography by Antony Tudor, (ah!) and possible Salvador Dali decor and costumes; *Tschaikowsky's Trio,* with choreography by Leonide Massine (oh!); and *Petrouchka,* the Fokine masterpiece, restaged by Fokine himself. Also planned are a Mexi-

(*Continued on page* 37)

★ ★ **You Can't Forget the Victory Ball** ★ ★

VIA THE GRAPEVINE

(*Continued from page* 36)

can ballet by Massine, a classic ballet by Dolin and a revival of *Coppelia.*

• • •

Next time New York sees the Monte Carlo Ballet Russe it will be at the Lewisohn Stadium, under the stars (or the rain) on June 22, 23, 24 and July 6, 7, and 8.

• • •

The Jooss Ballet, which has been Joossless since the outbreak of war in 1939, is picking up its pieces and returning to England and the leadership of Kurt Jooss very shortly. Arrangements have been made to return such individuals as are willing to return, by the British government, which has taken the company under its wartime wing, as a cultural project, and which will sponsor the renovated Jooss Ballet at home in England. To date those returning are Mr. F. A. Cohen, musical director and his wife, Elsa Kahl, Hans Zullig, Noelle de Mosa, Ulla Soederbaum, Bunty Slack, Joy Bolton-Carter and Jack Skinner. Two who are positively staying are Lucas Hovinga, who is tangled up in a species of circus venture, and Jack Gansert, who is likely to form a new partnership with Mona Montes, and who is teaching this summer in town. Others are wavering but will probably make a choice soon.

• • •

The Dance Players streaked across the dance firmament last month, meteorlike, and fizzled gently away. They are far from burned out, however. The company, under the sponsorship of Mrs. Winthrop Palmer, and the artistic direction of Eugene Loring, goes into summer quarters on Long Island's north shore to reorganize and rehearse for a Fall season.

• • •

The scene shifts to Havana, just like that, and Fernando Alonso, our correspondent there reports a season of opera sponsored by the Sociedad Pro-Arte Musical, which brought a company from New York managed by impressario D'Andria. The dances for *Aida* on April 29 were staged by Alicia Alonso. Leading dancers were Cuca Chibas, Leonor Albarran, Marianela Bonet and Gloria Negreira, and Antonio Martinez as premiere danseur. Rosita Segovia arranged the dances for *Traviata* on April 30, and Alexandria Denisova those for *Mignon, La Gioconda* and *Un Ballo in Maschera* on May 2 and 5 respectively. You will remember Denisova, a Canadian girl, as a former soloist of the Original Ballet Russe, and the wife of Alberto Alonso, also formerly with that company . . . The Theatro America in Havana has had Jose Fernandez and Ana Maria and a company composed of pupils of the Alonso's from the Pro Arte School. Ana Maria was formerly a partner of Juan Martinez who has been seen hereabout for a couple of seasons.

COMING!

THE VICTORY BALL

★ JUNE 20 ★

The Association for the Advancement of the Dance has contributed $500.00 towards the dance profession Victory Ball at the Waldorf Hotel on June 20. Late bulletins advise us that the newest member of the A.A.D. is the La Mendola Shoe Company.

• • •

The National Folk Festival held at Madison Square Garden on May 11 was so lengthy and colossal as to be stupefying. It had everything but cooch dancing which was probably an oversight on somebody's part. Our favorite of the evening, if we may take the liberty of having a favorite was the Apache brave, Tony Whitecloud, dressed in feathers and very little else, stamping around in an Apache tribal dance. He has been seen in the movies recently, and was a little more the performer than the general run of participants. A second favorite, or favorites, were the tiny Mexicans, probably two years old, dancing the *Jarabe.*

• • •

Again? Seen climbing a Fifth Avenue bus, in a pair of Hermes sandals: nobody else but Carmen Amaya. Hm.

• • •

Gobs, yardbirds, Admirals and Generals alike are swarming around the Frisco Opera ballet, and we give you one guess why. Alright, two guesses. Answer: The girls and the ballet. The Spring season, with the ballets *In Vienna, Coppelia* and *And Now the Brides* brought them by the gross into the opera house, filling every seat for two consecutive performances each night. How's

(*Continued on page* 38)

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VIA THE GRAPEVINE

(*Continued from page* 37)

that for appreciation of art by men in the service? Alright, the girls, too. The morale division of the Army and Navy are now in a huddle with the San Francisco Civic Ballet chiefs planning more service shows in the near future.

* * *

Nobody under twelve who saw Junior Programs, Inc. production of the *Adventures of Marco Polo* this season will forget its colour and excitement, nor will many over twelve. Although we are much older than twelve (which is bitterly denied by some people) we go for this kind of entertainment and are keeping fingers crossed for next season's *Doodle Dandy of the U.S.A.*, to be produced in the same form a combination of drama, music and dance, play and lyrics by Saul Lancourt, music by Elie Siegmeister and choreography by Ted Shawn. Dancers Dorothy Lysaght, Charles Tate and Dale Lefler continue, the latter two by the grace of God and the Selective Service Administration, and they will spend the summer with Mr. Shawn and rehearse their new parts at the close of the festival at Jacob's Pillow. More about *Doodle Dandy* subsequently.

* * *

The Team That Nearly Was: Sono Osato and Leon Danielian. A sprained ankle busted up a beautiful partnership when Osato and Danielian got around to auditioning for the Gypsy Rose Lee revue. That's that. . . Over the Roxy we caught a team that is going big time, and none other than our old friends Lee Sherman and Beatrice Seckler, of the Humphrey-Weidman company. Their *Effervescent Blues* effervesced. . . Fred LeQuorne is convalescing from compound fracture of the nose and wounds sustained in the tragic train wreck in the Jersey City terminal of the Hudson tubes a few weeks ago. . . Barton Mumaw dons uniform, still another dancer to doff ballet slippers for army shoes . . . Pvt. Paul Magriel is working in the service library at Keesler Field, Miss. His army assignments have not prevented him from continuing his work as co-editor of DANCE-INDEX, either, although he must operate by remote control. . . Sophie Delza goes into *Swing a New Song* in June, performing in a surrealiste satire. . . Tony De Marco is composing and Russell Bennet is writing the music for a ballet called *Mexicado*, which will be introduced at Walter Winchell's Army-Navy Relief Show in San Francisco . . . Angna Enters, dancemime, debuts in films in *Passage From Bordeaux*.

* * *

If Tahiti is as spellbinding as R.K.O.'s *Tuttles of Tahiti* makes believe, then aloha, everybody. It's Tahiti and the hula for little us.

* * *

Seen tripping over a curbstone, wearing a pair of dashing purple Hermes sandals: Veritas. That's us. Yours truly. When Fashion beckons, can we be far behind?

* * *

Coming Events: May O'Donnell and Jose Limon appear in concert on June 17 at the Y.M.H.A. in New York.

D.M.A. BULLETIN

(*Continued from page* 29)

At the March meeting, Florence Terrace gave a most interesting lecture-demonstration on physical fitness and first-aid; Virginia Cavanna taught rumba combinations and Aleta Dore presented two baby numbers.

* * *

Personals

Two new members have been added to the DEA's list—Sara Mildred Strauss and John Barclay . . . A recent newcomer in Club No. 1, Associated Dancing Teachers of Southern California, is Mary Johnson of Honolulu, Hawaii . . . Catherine Goodreds has been elected to honorary membership in Western New York State Council, Club No. 8. Miss Goodreds was given a 20 year D. M. of A. membership pin last summer . . . The Edmund Leon Bataille's (Mrs. Bataille was before her marriage Leona Turner) announce the birth of a son, Raymond Alan, on April 6 . . . The Champagne Hour is still popular in the Rainbow Grill at Radio City being conducted by the Ashburns who recently celebrated their first anniversary of their engagement on the Rainbow Roof . . . Galo is planning to teach the Fado, a Portugese dance which he is adapting to exhibition ballroom, at the D. M. of A. convention this summer . . . Paul Mathis writes that Mobile teachers called off recitals this year and money usually used for costumes, etc., has been used for war bonds . . . Julia Mildred Harper's mother is suffering injuries due to a recent fall . . . the D. M. of A. wishes Mrs. Harper a speedy recovery . . . The marriage of Mildred Garrington Adams to Lieut. Col. George Arthur Taylor took place on the thirtieth of May in the Church of the Advent in Birmingham . . . all the best of luck and happiness to the newlyweds . . . Walter Soby was the recipient of a beautiful gold clock presented to him by the Dancing Teachers Club of Connecticut . . . The Boston Club has added a new member to its roll in the person of Mary Ann Greene, daughter of our President . . . Mary Ann passed the exam with honors so we hear . . . Jack Henkel, Newport News, Virginia, member of Chapter 17, is confined to hospital . . . keep your chin up, Jack . . . Gertrude Caperton Preston, Norfolk, Virginia, direct member of D. M. of A., presented her 34th annual recital in May . . . Adolph Blome, faculty member of a recent convention in New Orleans has written of the perfect cooperation among members of the Louisiana Association of Dancing Masters . . . he marvels at the harmony existing in the club . . . but this is not the first time it has been called to our attention.

IN MEMORIAM

Miss Irene Ayotte of New Haven, Connecticut, passed away on May 7. Miss Ayotte was a former vice-president of the Dancing Teachers' Club of Connecticut and an active member of that organization until the time of recent illness. Her passing is mourned by her many friends in the dance world.

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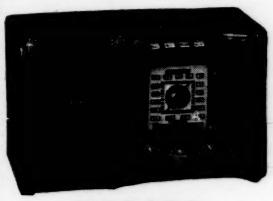

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CALIFORNIA DANCE NOTES

(*Continued from Page* 24)

For the first time here, Miss Maracci appeared with a male dancer in her company. Paul Godkin is personable, has a beautiful sure ballet technique, clean and exact, good elevation and pirouettes. He danced two solos *Étude*, an abstract classic ballet number; and *Barbary Coast*, a character number of an habitué of the famous Barbary Coast, in which he demonstrated a nice feeling for characterization and a sense of humor. He appeared only once with Miss Maracci, in the finale, and they worked together so well one wonders why their appearance together was confined to this one number.

The girls have improved enormously, have acquired stage presence and a technique of sufficient virtuosity to fulfill the roles given them. They are also now able to hold their own against the overwhelming power of Miss Maracci, a truly herculean feat.

Nino Albanese composed music for several of the numbers and accompanied sympathetically. The effective costuming was by Robert Tyler Lee.

In spite of the excellence of the supporting artists, and the interesting numbers they contributed, the concert was all Carmalita Maracci.

Carmalita Maracci is essentially a solo artist. She is unique in her particular field, and like other such artists, you either like her or you do not — there are no half-measures. If you like her, other dancers on the program are an annoyance; if you do not like her, others will not change you. Being such an individual personality, her group choreography is inclined to be fussy, as though it was an annoyance.

Personally, I like Carmalita Maracci, and can take large doses of her work, and it pains me to note the distracting additions. She has sacrificed something authentic and true in her character for the sake of audience appeal. Her earlier solo concerts were stark and real, they tore out your heart and made you hate and at the same time love the agony you suffered with her. She is a mysteriously fascinating creature. She upsets your smug conception of Spanish Opera dancers with a cruel characterization of all such dancers, and then she will become romantic to the point of being saccharin. She lures you with all the most provocative of feminine allurements, and completely disarms you with a little-girl enchantment.

She has an austere reserve that heightens the emotional impact of the understatement of her interpretation. Her solo choreography is basically simple, with overtones of brilliant coloring; and her solos are all that remain in memory:

Another Goyescas has become a classic in her repertoire of biting satires, and her "home town" greeted it with an ovation; *Lament for the Death of a Bull-Fighter*, is an interpretive number in which she identifies herself with both mourner and mourned in a brilliant piece of character choreography; *Gavotte Vivace* is one of her ballet numbers, has a charming idea for which she has a sympathetic and sentimental feeling, but which gives a feeling that she is looking back upon herself rather than back on ballet history.

Cante Hondo was undoubtedly her best number. It is somewhat reminiscent of an earlier work; this is more finished and more sophisticated, but it still carries the same emotional impact. This is the type of dance for which she lives, you sense the inner motivation; this is what you most admire in Maracci and she should not go so far afield for audience popularity as is demonstrated in some of the other numbers.

• • •

The Associated Dancing Teachers of Southern California have announced the dates for their 20th Annual Convention, which will be held this year on August 16, 17, 18, 19, at the famous Huntington Hotel in Pasadena. The Convention will open with a gala dinner party on Sunday, August 15. The Huntington Hotel which has long been a winter resort hotel is close to the world-famous Huntington Library and Art Gallery, and it has beautiful grounds and a swimming pool, all of which will make the stay of Convention guests more enjoyable.

Luncheon programs will be an innovation this year, and the Convention Note Books will be more complete than ever before. The faculty has been chosen, but announcements cannot be made until all arrangements are closed. It does seem, that in spite of war and rationing of cars which affects this part of the country more than any other, will not interfere with what should prove the most noteworthy of all the Conventions of this group for the last twenty years, according to Ernest L. Ryan, president.

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Dancing . . . is my Business

by BERNARD JAY SHAW

Chapter 8 . . . *Now is the time for all good men . . . . .*

Necessity is the mother of invention; so say our sagest teachers. Spurred by necessity man will often rise to new and greater heights. Vital urgency often makes it imperative to concentrate on a prime objective, forgetting all inconsequential diversions and giving no heed to the many tangents which make life, or any given enterprise, complex.

Just such necessity has set in motion a movement which cannot but result in a grand net gain for the dance profession. Because of many years of undeserved and cumulative disparagement and because of the call of our nation at war, the dancing fraternity today needs unification more than ever before, because it is necessary, nay, vital.

There has been initiated a movement which can be the beginning of unification, opening new horizons, leading into broader fields and greener pastures in the future. From a practical point of view, unification of the dance profession has long been a necessity. But the nature of the dancer and the teacher of Terpsichore is such that pecuniary gain is low among his motivations, so that where an economic need could not bring about this most desirable unification, a threat to the life of their art form, plus the call of their country at war, has so stimulated the thinking people in the dance field, that this long-felt want is about to become a reality.

On June 20 the Dance Profession will hold its Victory Ball and Physical Fitness Demonstrations in the Grand Ballroom of the Waldorf-Astoria Hotel in New York. You will find details of this magnificent effort delineated elsewhere in these pages. The purpose of the daytime program is to inform and demonstrate to the dance teacher how he can best participate in the National Physical Fitness Program. The grand culmination and climax of the day will be the Victory Ball, also to be held in the Grand Ballroom of the Waldorf. The purpose of the Victory Ball is to raise $25,000 for Navy Relief. This latter event will be the first industry-wide or profession-wide participation program for the benefit of any of the major relief organizations in the country. This is tremendous in its import. Here is a whole profession, pledged in a unified effort, contributing to a worthwhile and necessary cause. Here is a double-headed venture which cannot but have the best of results with reverberations in every village, in every township, in every hamlet, in every city in this country. The successful planning of this effort is due to the capable executive committee, to Mrs. Anna Greene, and to her co-director Mrs. Evelyn Hubbell. People of the highest station in the dance field, recognizing the urgency and the necessity of this great venture to the fraternity at large, have all joined together under these capable people, to make the program of June 20, one that will go echoing down the annals of dance forever.

To the committee, but especially to Mrs. Hubbell goes the credit for enlisting the efforts of men and women of the highest calibre in the artistic and dance fields, and for gaining the patronage of the highest strata of American Society. The willingness of various groups to lend their names and efforts to the Victory Ball is indicative of their recognition of the worth and necessity of this grand effort.

However, for all that, for all the glamorous names in Terpsichore and the theater, and for all the patronage of high society, this venture cannot be a success without YOU. Dependent on you, and the other dance teachers in the country, is the question, whether this will be the vehicle that will carry the dance fraternity to greater heights and create in the eyes of America a new, well-deserved, high opinion for the dance teacher.

No doubt there will be many teachers who will be unable to attend in person. Many will not be able to spare the time nor the expense connected with a long trip from the farther distances in the nation, but everyone can participate. For your contribution the committee is planning to award you a certificate which acknowledges in part that you have *participated* in this program. This activity is so news worthy that much news of it will be read and heard in your community. You, nor any other teacher, cannot afford to have no connection with this great work.

If it is at all possible for you to attend these gala events it is your duty to come. If you cannot be there in person, it is your duty to participate by buying tickets. This is so, not only because of your obligation to the profession, and to your country, but because you also owe it to yourself. For this grand effort cannot but redound to your benefit, and contribute to the improvement of every category of the dance profession in the country. Here is the beginning of a nation wide effort to increase the stature of the dance teacher in the eyes of the American people. Here is an opportunity to rebut all the disparagements that have been heaped on the dance profession from time immemorial. And, here is an evening dedicated to make dancing and the dance teacher greater, nobler, in the eyes of the American people. You *will not* fail to respond. You *will* do your part.

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THE MacARTHUR SHIFT

(*Continued from page* 30)

Both do three accented "Thumbs Down" with R thumbs	3 counts
Join arms with partner in closed position ready for next step on 4th count	
(In doing Paul Jones join R hands ready for Grand Right and Left)	
	1 Measure
	Total 8 Measures

STEP 4

Recreation

Partners in closed position do any fox-trot combination for	6 Measures
(In Paul Jones do Grand Right and Left for 6 measures — then meeting new partner face and end step with)	
Time Clock Break —	2 Measures
	8 Measures

Dance ad libitum during verse on 2nd chorus Repeat entire sequence doing "Thumbs Up" on last Measure of 3rd step instead of "Thumbs Down".

Last Reminder!

Remember the Day

★ June 20 ★

VICTORY BALL

TEACHERS: MAKE YOUR LIBRARY COMPLETE

The following back copies of Dance Magazine are still available.

ISSUE	TITLE	AUTHOR
October 1936	Tango	Donald Sawyer
	Headlines (Rhythmic Tap)	Ernest Carlos
November 1936	Fox Trot	Thomas A. Riley
	Jack & Jill (Pantomime for boy & girl)	Hazel Kranz
December 1936	Standard Dance (Classroom Exercises)	Emanuel Lackow
	Fox Trot Novelty (Reverse Turn)	Albert Butler
	Russian Dance	Simeon Karavaeff
January 1937	Junior Waltz Combinations	Dorothy Norman Cropper
	Truckin' In My Tails	Del-Wright
February 1937	Serenade (Ballet)	Hilda Butsova & Chester Hale
	Fox Trot	Franklyn Oakley
March 1937	Ballroom Tango	Myrtle Doris Pettingale
	Chinese Flower Planting (Pantomime)	Edna Lucile Baum
April 1937	Soft Shoe Solo	Eddie Mack
May 1937	Waltz	Lawrence Hostetler
	Rainbow (Beginners Solo Tap)	Frances Hart
June 1937	Fundamentals of the Classic Dance (Positions of Feet, Plie)	A. Vaganova
	Fox Trot	Thomas A. Riley
July 1937	Fundamentals of the Classic Dance (Epaulement. Effacé.)	A. Vaganova
	Fox Trot	Evelyn Hubbell
	Ramito de Flores	Angel Cansino
August 1937	Fundamentals of the Classic Dance (En Dehors En Dedans, Stability-Aplomb.)	A. Vaganova
	Fox Trot	Thomas A. Riley
September 1937	Waltz	Thomas A. Riley
	Fundamentals of the Classic Dance (Construction of Lesson. Terms.)	A. Vaganova
	Doll Dance (Beginning solo recitative.)	Janet
October 1937	Tango	Thomas A. Riley
	Bolero	Fred LeQuorne
	Fundamentals of the Classic Dance (Construction of Lesson. Terms.)	A. Vaganova
November 1937	Front Over	Bill Fables
December 1937	Fox Trot	Thomas A. Riley
	La Varsoviana	Helene Mareau
January 1938	Fouette Picture Series (4)	Vera Zorina
	Tango	Thomas A. Riley
February 1938	Dance Notation	Rudolf von Laban
	La Conga	Thomas A. Riley
	Modern Pierrette	Billy Newsome
March 1938	Fox Trot	Thomas A. Riley
	Fundamentals of the Classic Dance (Battements)	A. Vaganova
April 1938	Fundamentals of the Classic Dance (Battements, Jetes.)	A. Vaganova
	Chuck-a-Boom (Created by Eleanor Powell)	Thomas A. Riley
May 1938	Waltz	Thomas A. Riley
	Pony Boy	Mari Tamsun Houser
June 1938	Mexican Waltz	Thomas A. Riley
	Fundamentals of the Classic Dance (Battements, cont.)	A. Vaganova
July 1938	Tango (turn)	Thomas A. Riley
	Fundamentals of the Classic Dance (Battements, cont.)	A. Vaganova
August 1938	Modern Dance Lexicon	Paul Love
	Slow Waltz	Thomas A. Riley
	Fundamentals of the Classic Dance (Battements, cont.)	A. Vaganova
September 1938	Modern Dance Lexicon	Paul Love
	The Sky Walk	Thomas A. Riley
January 1939	Tap Technique Today (Use of Arms)	Gene Snyder
	Dance Lessons for Little Children	Hazel Kranz
	Modern Dance Elementals	Alida Ward
	Fundamentals of the Classic Dance (Classic Poses.)	A. Vaganova
	Triple Transfer of Weight	Thomas A. Riley
	Ballroom Step Patterns	Willard Hall

ISSUE	TITLE	AUTHOR
April 1939	Fundamentals of the Classic Dance	A. Vaganova
	Modern Dance Elementals	Alida Ward
	Tap Technique Today	Gene Snyder
	Outline of Ballroom Technique	Thomas A. Riley
	Dance Lessons for Little Children	Hazel Kranz
May 1939	Dance Lessons for Little Children	Hazel Kranz
	Fundamentals of the Classic Dance (Jumps, Pas Echappe)	A. Vaganova
	Tap Technique Today	Gene Snyder
	Ideas for Hawaiian Dance Recitals	Hunpala
	Outline of Ballroom Technique	Thomas A. Riley
	Modern Dance Elementals	Alida Ward
November 1939	Dance Lessons for Little Children	Hazel Kranz
	Fundamentals of the Classic Dance (Jete)	A. Vaganova
	Outline of Ballroom Technique (Fox Trot)	Thomas A. Riley
	Tap Technique Today (Pick-up)	Gene Snyder
December 1939	Fundamentals of the Classic Dance (Sissonne)	A. Vaganova
	Tap Technique Today (The Domino)	Gene Snyder
	Outline of Ballroom Technique (Tango)	Thomas A. Riley
January 1940	Fundamentals of the Classic Dance (Pas de Chat, Pas de Basque.)	A. Vaganova
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	Outline of Ballroom Technique	Thomas A. Riley
	Tap Technique Today (Riffs & Pickups.)	Gene Snyder
March 1940	Dance Lessons for Little Children (Dance & Pantomine.)	Hazel Kranz
	Tap Technique Today (Accents & Stops. cont.)	Gene Snyder
	Fundamentals of the Classic Dance (Pas Ballotte, Pas Ballone, Pas Chasse)	A. Vaganova
	Outline of Ballroom Technique (Tango, concl.)	Thomas A. Riley
April 1940	Outline of Ballroom Technique (Viennese Waltz.)	Thomas A. Riley
	Dance Lessons for Little Children	Hazel Kranz
	Fundamentals of the Classic Dance (Glissade, Pas Failli, Pas Emboite, etc.)	A. Vaganova
May 1940	Dance Lessons for Little Children (Spring Cleaning)	Hazel Kranz
	Outline of Ballroom Technique (Rumba & Conga)	Thomas A. Riley
	Fundamentals of the Classic Dance (Cabriole & Beats.)	A. Vaganova
	Tap Technique Today (Routine—Stops & Accents.)	Gene Snyder
June 1940	La Conga	Arthur Murray
	Fundamentals of the Classic Dance (Pas Battus, Entrechats)	A. Vaganova
July 1940	Fundamentals of the Classic Dance (The Dance on Points.) Concl.	A. Vaganova

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